



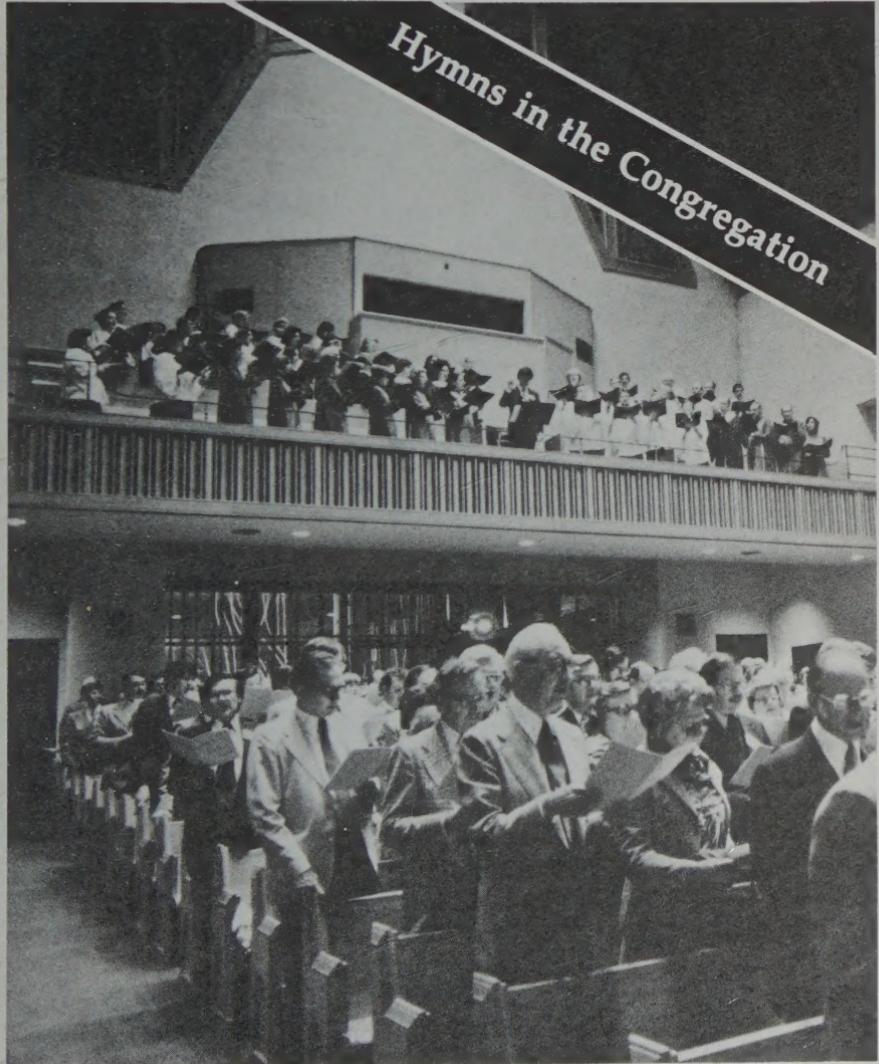
APRIL 1983

# The HYMN

A Journal of Congregational Song

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*Hymns in the Congregation*





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*The Hymn* is a journal of congregational song for church musicians, clergy, scholars, poets, and others with varied backgrounds and interests. A journal of research and opinion, containing practical and scholarly articles, *The Hymn* reflects diverse cultural and theological identities, and also provides exemplary hymn texts and tunes in various styles.

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# The Hymn

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# Editor's COLUMN

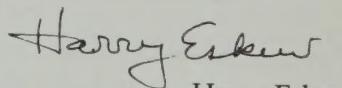
One part of our official statement of Editorial Policy (on the front inside cover page) indicates that *The Hymn* is "A journal of research and opinion, containing practical and scholarly articles, . . ." Whereas most of the materials submitted for publication in our journal lean toward the *scholarly*, this issue represents a deliberate attempt to deal with *practical* dimensions of hymnody. These pages have resulted from extensive discussion and planning on the part of our Editorial Advisory Board. The theme "Hymns in the Congregation" has been approached from several perspectives:

1. *Public Worship* (a festival on "Hymns in the Life of the Church," a perceptive article on selecting hymns for worship, insights on using hymns at small group meetings, and thoughts on hymns that may be especially appropriate to be sung by a choir);
2. *Religious Education* (three means by which hymns function in a church's teaching ministry, specific books recommended for hymnic resources in a church library, and ways to develop hymn singing within the families of the congregation); and
3. *Creative Activity* (how one church's year-long anniversary emphasized improvement in hymn singing, ways to take stanzas of separate hymns and correlate them effectively, and how a congregation of monks

developed and produced their own hymnal).

For several issues we have read with much appreciation William J. Reynolds' one-page stories of hymns. In this issue we begin a series of hymn interpretations with "Love Divine, All Loves Excelling" by Donald P. Hustad.

Finally, I would like to pay tribute to my immediate predecessor as editor of *The Hymn*, W. W. Reid, who died in February at the age of 92. A trained journalist and hymn writer, he served as editor from 1966 to 1976. It was with no little trepidation that I accepted the invitation to succeed him. He graciously invited me to lunch and gave me an invaluable orientation to the tasks involved in editing this journal. His encouragement extended far beyond me to the many hymn writers for whom he provided professional evaluation and a medium for publishing their new hymns.



Harry Eskew

Harry Eskew

# President's

## MESSAGE

The introduction of the National Convocations of the Hymn Society of America has stimulated new growth for an old organization. Growth has occurred in several ways. The addition of thousands of new members is well known. The participation of several hundred members each year has kindled much new interest in the singing and studying of hymns. Our experiences have stretched our imagination. We have learned much about our rich heritage. We have been informed about new trends and movements. We have raised our voices in many new and old hymns.

Another exciting aspect of new growth has been the forming of new friendships and rubbing elbows with people we have read about, but had never personally encountered. This face to face experience has enriched our fellowship and has made the long trips worth while. The growing edge of the Society is priceless.

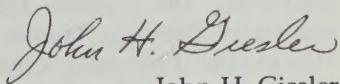
The creative edge of the Society has also been geographically extended. We were enlightened of the hymnic richness of Chicago, charmed by Winston-Salem, awed by Dallas and Fort Worth, intrigued by Princeton, and impressed by Atlanta. At the same time we have carried the name and the program of our Society to these new areas. We have won new members and spread the word about what one new member told me was "the best kept secret in America." We have broadened our base.

Now a new "experience" awaits us. EXPERIENCE is a sister organization with many parallel interests and

history in location, (Wittenburg University) leadership, (Bill Locke) and purpose, (enrichment of worship). By combining forces we are able to offer a more diverse program, and extend the Convocation without a great increase in cost. It is our hope that many will avail themselves of this opportunity. Nearly every aspect of worship is included, including many hymnological activities. We have the rare opportunity for most of us to meet for the first time two of England's most creative craftsmen in hymnody: Brian Wren and Peter Cutts. Their presence is made possible by a friend of the Society. The diversity of workshops, lectures, festival programs and displays about hymnology is enriched by the variety of other aspects of worship you can experience in first-hand activity.

We will begin on Sunday evening as usual on July the tenth, and we will have the Annual Meeting of the Society on Tuesday, but the whole week will present an exciting new dimension. This is another opportunity for new growth. If you are planning to go, send for some extra brochures and bring some friends with you.

We'll see you in Springfield!



John H. Giesler

# Hymns in the Life of the Church: A Festival of Hymns

Mark Alan Filbert



Mark Alan Filbert is Organist-Director of Music at Zion Lutheran Church, Wooster, Ohio. He holds the B.M. (in sacred music) and B.M.E. degrees from Oral Roberts University. His article, "Hymnody in the Local Congregation: A Practical Approach to the Development of a Congregational Hymn Program," appeared in the summer 1982 issue of *Reformed Liturgy and Music*.

## Introduction

With the rich body of Christian hymnody available to the church today, one can readily find hymns dealing with almost every facet of the life of the church. This hymn festival is an attempt to focus, through hymnody, on some of the most significant aspects of congregational life: the corporate worship of the church, the ministry of the church to the believer, and the mission of the church to the world at large. Hymns related to each of these areas have been selected to reflect the moods of worship as experienced by Isaiah in a vision of God, the sacramental and ceremonial acts important to the Christian, and challenges of the Great Commission of our Lord to proclaim the Gospel to the world.

The hymns for the festival have been chosen from four of the major hymnals presently in use in North America: the *Lutheran Book of Worship*<sup>1</sup> (LBW) of the Lutheran Church in America, the American Lutheran Church, and the Association of Evangelical Lutheran Churches; *The Hymnal 1940*<sup>2</sup> (EH) and its supplement, *Hymns III*<sup>3</sup> (EH H), of the Episcopal Church; *The Hymn Book*<sup>4</sup> (HB) of the Anglican Church of Canada and the United Church of Canada; and *The Book of Hymns*<sup>5</sup> (MH) and its supplement,

*Supplement to The Book of Hymns*<sup>6</sup> (MH S); of the United Methodist Church. Care has been taken as much as possible to select "core hymns" that are likely to be found in most major hymnals. However, variations in text and tune occur even within the four hymnals above. The tunes, first lines, and number of verses listed for each hymn in the festival are as found in LBW. No attempt has been made to point out discrepancies between LBW and the other three hymnals, as such differences will be obvious to those utilizing the other hymnals.

Performance suggestions for each hymn are given in the footnotes. The only information provided within the program format itself is that which the congregation will find helpful and/or necessary. The performance suggestions have been formulated with an active church music program in mind. A four-part adult choir, three-part youth choir, and unison children's choir are specified, as are a handbell choir, brass quintet, and timpanist. Adjustments, of course, can easily be made to adapt the hymn festival to the singers and instrumentalists available. A hymn festival about hymns in the life of the church should indeed be reflective of the musical and spiritual life, of the congregation.

# Hymns in the Life of the Church: A Festival of Hymns

PRELUDE	"A Mighty Fortress" <sup>7</sup>	Vaclav Nelhybel
	BRASS QUINTET, TIMPANI, AND ORGAN	
*A PROCESSIONAL HYMN <sup>8</sup>	LBW 229, EH 551, HB 135, MH 20	
TEXT: "A mighty fortress is our God" by Martin Luther ..	1483-1546	
TUNE: EIN' FESTE BURG by Martin Luther .....	1483-1546	
	BRASS QUINTET AND TIMPANI	
All Stanzas: All (Unison)		
*CALL TO WORSHIP		
*SALUTATION		
*COLLECT		

## I. The Worship of the Church

LECTION	Isaiah 6:1-8
*A HYMN OF PRAISE <sup>9</sup>	LBW 543, EH 279, HB 29, MH 55
TEXT: "Praise to the Lord, the Almighty"	
by Joachim Neander .....	1650-1680
TUNE: LOBE DEN HERREN from <i>Ernewerten Gesangbuch</i> , Stralsund .....	1665
SETTING: Alice Parker .....	1971
	BRASS QUARTET AND TIMPANI
All Stanzas: All (Unison)	
(Interlude between stanzas 3 and 4)	

A HYMN OF CONFESSION AND FORGIVENESS <sup>10</sup>	LBW 307, EH H-201, HB 74
TEXT: "Forgive our sins as we forgive"	
by Rosamond E. Herklots .....	b. 1905
TUNE: DETROIT from <i>The Sacred Harp</i> , Georgia .....	1844
	UNACCOMPANIED
Stanza 1: SENIOR CHOIR	Stanza 4: All (in Canon—Men
Stanza 2: All (Unison)	begin; Women and Children enter
Stanza 3: SENIOR CHOIR	one measure later)

OR

A HYMN OF CONFESSION AND FORGIVENESS <sup>11</sup>	LBW 309, EH 781, MH 284
TEXT: "Lord Jesus, think on me" by Synesius of Cyrene ..	c. 375-430
TUNE: SOUTHWELL from Damon's <i>Psalmes</i> .....	1579
	UNACCOMPANIED
Stanza 1: SENIOR CHOIR	Stanza 3: SENIOR CHOIR
Stanza 2: All (Unison)	Stanza 4: All (Parts)

*A HYMN OF PROCLAMATION OF THE WORD <sup>12</sup>	Program Insert
TEXT: "God hath spoken by His prophets"	
by George W. Briggs .....	1875-1959
TUNE: EBENEZER by Thomas J. Williams .....	1869-1944
SETTING: Robert J. Powell .....	1982
Stanza 1: All (Unison)	Stanza 2: SENIOR CHOIR
Stanza 3: All (Unison)	

A HYMN OF COMMITMENT <sup>13</sup>	LBW 406, EH 408, HB 294, MH 187
TEXT: "Take my life that I may be"	
by Frances R. Havergal .....	1836-1879
TUNE: PATMOS by William H. Havergal .....	1793-1870
Stanza 1: JUNIOR CHOIR	Stanza 4: All (Unison)
Stanza 2: All (Unison)	Stanza 5: SENIOR CHOIR
Stanza 3: YOUTH CHOIR	Stanza 6: All (Parts)

## II. The Ministry of the Church

LECTION	Ephesians 4:1-7, 11-16
*A HYMN FOR BAPTISM <sup>14</sup>	LBW 191, EH H-168, HB 318, MH S-946
TEXT: "Praise and thanksgiving be to God"	
by Harold F. Yardley .....	b. 1911
and Frank J. Whiteley .....	b. 1914
TUNE: CHRISTESANCTORUM from <i>Antiphoner</i> , Paris .....	1681
Stanza 1: All (Unison)	Stanza 3: All (Unison)
Stanza 2: Men	Stanza 4: Women and Children
	Stanza 5: All (Unison)

A HYMN FOR CONFIRMATION <sup>15</sup>	Youth Choir and Senior Choir
TEXT: "You called me, Father, by my name" by Fred Kaan .....	1979
TUNE: HAWLEY by Alice Parker .....	1979
SETTING: Alice Parker .....	1982

*A HYMN FOR HOLY COMMUNION <sup>16</sup>	LBW224, EH 210, HB 333, MH 318
TEXT: "Soul, adorn yourself with gladness"	
by Johann Franck .....	1618-1677
TUNE: SCMÜCKE DICH by Johann Crüger .....	1598-1662
Stanza 1: All (Unison)	
Stanza 2: ORGAN (Chorale Prelude by Georg Philipp Telemann)	
Stanza 3: All (Unison)	
Stanza 4: All (Parts)	

A HYMN FOR MARRIAGE <sup>17</sup>	LBW 287, EH 214, HB 351, MH 333
TEXT: "O perfect love, all human thought transcending"	
by Dorothy F. Gurney .....	1858-1932
TUNE: O PERFECT LOVE by Joseph Barnby .....	1836-1896
Stanza 1: All (Unison)	Stanza 2: SENIOR CHOIR
	Stanza 3: All (Parts)

\*A HYMN FOR BURIAL OF THE DEAD<sup>18</sup> LBW 320, EH 289, HB 133, MH 28  
 TEXT: "O God, our help in ages past" by Isaac Watts ..... 1674-1748  
 TUNE: ST. ANNE by William Croft ..... 1678-1727  
 HANDBELL CHOIR  
 Stanza 1: All (Unison) Stanza 4: All (Parts—  
 Stanza 2: All (Parts) Unaccompanied)  
 Stanza 3: All (Unison) Stanza 5: All (Unison)  
 Interlude  
 Stanza 6: All (Parts)

### **III. The Mission of the Church**

LECTION	Matthew 28:16-20
*A HYMN ABOUT WITNESS <sup>19</sup>	LBW 377, EH H-125, HB 321, MH S-922
TEXT: "Lift high the cross, the love of Christ proclaim"	
by George W. Kitchin .....	1827-1912
and Michael R. Newbolt .....	1874-1956
TUNE: CRUCIFER by Sydney H. Nicholson .....	1875-1947
SETTING: Donald Busarow .....	1978
	TRUMPET
Stanza 1: All (Unison)	Stanza 3: Women and Children
Stanza 2: Men	Stanza 4: SENIOR CHOIR
	Stanza 5: All (Unison)

A HYMN ABOUT HEALING<sup>20</sup>      LBW 435, EH 516, HB 231, MH 411  
TEXT: "O God, whose will is life and good"  
by Hardwicke D. Rawnsley ..... 1851-1920  
TUNE: LEUPOLD By Leland B. Sateren ..... b. 1913  
Stanza 1: All (Unison)      Stanza 3: YOUTH CHOIR  
Stanza 2: JUNIOR CHOIR      Stanza 4: All (Unison)

\*A HYMN ABOUT SOCIAL JUSTICE<sup>21</sup> LBW 428, EH 521, HB 214, MH 484  
 TEXT: "O God of earth and altar"  
 by Gilbert K. Chesterton ..... 1874-1936  
 TUNE: KING'S LYNN ..... English Folk Tune  
 Stanza 1: Men  
 Stanza 2: Women and Children  
 Interlude (Choral Prelude by David Schack)  
 Stanza 3: All (Unison)

OFFERING "Praise to the Lord"<sup>22</sup> Albert J. Zabel  
HANDBELL CHOIR AND ORGAN

\*PRAYERS OF THE PEOPLE  
\*THE LORD'S PRAYER  
\*BENEDICTION

*A RECESSIONAL HYMN <sup>23</sup>	LBW 369, EH 396, HB 146, MH 297
TEXT: "The church's one foundation" by Samuel J. Stone .. 1839-1900	
TUNE: AURELIA By Samuel S. Wesley .. . . . .	1810-1876
BRASS QUINTET AND TIMPANI	
Stanza 1: All (Unison)	Stanza 3: All (Unison)
Stanza 2: All (Parts)	Stanza 4: All (Parts)
Stanza 5: All (Unison)	

## POSTLUDE

### Choral Prelude on EIN' FESTE BURG<sup>24</sup>

Helmut Walcha

\*Indicates congregation standing

## Notes

1. Minneapolis: Augsburg, and Philadelphia: Lutheran Church in America Board of Publication, 1978.
2. New York: Church Hymnal Corporation, 1943.
3. New York: Church Hymnal Corporation, 1979.
4. Toronto: Southam Murray, 1971.
5. Nashville: United Methodist Publishing House, 1964.
6. Nashville: United Methodist Publishing House, 1982.
7. Carol Stream, Illinois: Agape, 1977. Code No. 533.
8. Brass, timpani, and organ accompaniment from *Festival Hymns and Processions* by Vaclav Nelhybel. Carol Stream, Illinois: Agape, 1977, no.
7. Introduction: Organ C, Brass B; Stanza 1: Organ C, Brass C; Stanza 2: Organ C, Trumpet I on melody, Timpani tacet; Stanza 3: Brass alone on C, Timpani and Organ tacet; Stanza 4: Organ C, Brass A.
9. Festival hymn arrangement for congregation, brass, organ, and timpani, with choral descant on final stanza. New York: Lawson-Gould, 1971. code No. 51605.
10. Stanza 1: Adult Choir in unison; Stanza 3: Adult Choir in canon at one measure, men begin followed by women.
11. Stanza 1: Adult Choir in unison; Stanza 3: Adult Choir in four-part harmony from hymnal.
12. Hymn concerto for congregation, SATB choir, and organ. Carol Stream, Illinois: Agape, 1982. Code No. HSA 100. Permission is granted in the score for reproduction of congregational part in service bulletin.
13. All accompaniment from hymnal harmonization. Stanza 1: Children's Choir in unison (a cappella); Stanza 3: High School Choir in two parts (soprano and bass, a cappella); Stanza 5: Adult Choir in four parts (a cappella).
14. Introduction and Stanza 4 accompaniment from *Hymn Preludes and Free Accompaniments*, Vol. 3, by Philip Gehring. Minneapolis: Augsburg, 1978. Code No. 11-9399. Other accompaniments from various hymnals—Stanza 1: LBW 169; Stanza 2: EH H 168; Stanza 3: LBW 191; Stanza 5: MH S-946.
15. Hymn concerto for SAB choir, SATB choir, organ, and optional congregation. Carol Stream, Illinois: Agape, 1982. Code No. HSA 102. For congregational participation, permission is granted for reproduction of congregational part in service bulletin.
16. Introduction and Stanza 3 accompaniment from *Hymn Preludes and Free Accompaniments*, Vol. 6, by Wilbur Held. Minneapolis: Augsburg, 1978. Code No. 11-9402. Organ stanza from *Zwölf leichte Choralvorspiele* by Georg Philipp Telemann. New York: Peters, 1951, p. 20. Code No. 4239. Stanza 1 and 4: Hymnal harmonization.
17. All accompaniment from hymn harmonization. Stanza 2: Adult choir in four parts (a cappella).
18. Introduction and most organ accompaniment from *Varied Organ Verses for Twelve Well-Known Hymn Tunes* by Kevin Norris. Melville, New York: Belwin-Mills (McAfee), 1980, p. 26. Code No. DM 217. Stanza 1: Organ and Bells on hymnal harmonization; Stanza 2: Bells alone on hymnal harmonization; Stanza 3: Organ alone on Norris, vs. II; Stanza 4: Unaccompanied; Stanza 5 and Interlude: Organ alone on Norris, vs. III; Stanza 6: Organ on hymnal harmonization, Bells on descant from *Hymn Descants for Handbells*, Set III, by Douglas E. Wagner. Columbus: Beckenhorst, 1980, p. 9. Code No. HB 11.
19. Hymn concerto for congregation, two-part mixed choir, trumpet, and organ. Minneapolis: Augsburg, 1978. Code No. 11-1890.
20. All accompaniment from hymnal harmonization. Stanza 2: Children's Choir accompanied by organ; Stanza 3: High School Choir in canon at one measure, boys begin followed by girls (a cappella).
21. Introduction and Stanza 3 accompaniment from *Hymn Preludes and Free Accompaniments*, Vol. 9, by Ronald Arnatt. Minneapolis: Augsburg, 1979.

- Code No. 11-9405. Organ Interlude from *Preludes on Ten Hymntunes* by David Schack. Minneapolis: Augsburg, 1980, p. 7. Code No. 11-9363. Stanzas 1 and 2: Hymnal harmonization.
22. Festive piece for handbells and organ from All Glory, Laud, and Honor by Albert J. Zabel. Delaware Water Gap, Pennsylvania: Harold Flammer, 1981, p. 10 (in the organ score. Code No. HL-5017) and p. 5 (in the handbell folder. Code No. HL-5016).
23. Brass, timpani, and organ accompaniment largely from *Festival Hymns and Processions* by Vaclav Nelhybel. Carol Stream, Illinois: Agape, 1977, no.
24. Chorale prelude from *Choralvorspiele für Orgel*, Vol. 1, by Helmut Walcha. New York: Peters, 1954, p. 30. Code No. 4850.

## Selecting Hymns for Public Worship

D. Darrell Woomer



D. Darrell Woomer is Pastor, Church of the Redeemer (United Methodist), Cleveland Heights, Ohio. He is also an organist, a certified minister of music of the UMC, and a church music clinician. He is co-author of, *A Scriptural Index of the United Methodist Hymnal*.

Selecting hymns for public worship is an important task and must be approached from a very practical standpoint. This article analyzes the who, why, and how of hymn selection.

### Who Selects Hymns?

Should selecting hymns be the sole responsibility of the pastor, the music director, the worship committee, the secretary, or a combination of the above? By examining a few of the ways in which hymns are currently selected we may better understand whose responsibility it should be.

In the "Fracture Method" of hymn selection, the worship service is divided and parcelled out to different members of the church staff. Here, the music director usually selects the opening hymn because it is used for the choir processional. The minister chooses the second hymn because it comes near the sermon. The choice of

the final hymn is up for grabs. This style of selection accompanies a functional use of hymnody in which the hymns are selected for the role they must play in the service. They will be used if the choir can walk to them and if they illustrate or emphasize the preaching.

Unfortunately, some churches use the "No-time Method." The pastor and music director are too busy to select hymns so it is done by the church secretary. This sometimes occurs when a new pastor asks the secretary to choose the hymns because he or she knows the congregation better than the new pastor. In other churches, the pastor and music director simply don't want to be bothered with the task.

The "Favorite Method" describes the process when worship is designed by a committee. Hymns are selected because they are the favorites of the individuals responsible for the wor-

ship. Since everyone has his or her favorites, the congregation usually sings one or two stanzas of each hymn. Here, hymns are not selected to fill a role in worship but because the people like them.

The "Dictator Method" finds the pastor, or perhaps the music director, selecting all the hymns without consultation with other staff members and without regard for the congregation. This pastor or musician feels that he or she knows the best hymns for the people. Many times the congregational response is: "You need a master's degree in music to sing this hymn!" or hymnals are abruptly closed.

"The Buck Stops Here Method" finds one person, usually the pastor, assuming the ultimate responsibility for hymn selection. This person does not work in a vacuum but keeps open numerous channels of communication about hymn texts and tunes and their relationship to the congregation. This should be the same person who puts together the entire worship service. Needless to say, this person must have a deep sensitivity and understanding of Christian worship and of the flow within it. In addition to making the final selection, this person should also keep a very accurate record of when hymns are used. This method of consultation and suggestion in which a number of people make suggestions while one person has the ultimate responsibility is the ideal situation. The person with the final decision must have a profound understanding of worship and of the congregation in which that worship takes place.

### Why Are Hymns Selected?

Many people select hymns for their functional use: hymns are needed to

fulfill certain purposes in worship. Getting the choir in and out, illustrating and emphasizing the sermon, and creating an atmosphere for prayer and meditation are just a few of the needs which can be met by hymns. In this case, the worship service actually defines the hymns. There are predetermined needs in worship and the hymns are selected to meet those needs. In most cases, the musical setting of the hymn, not the text, is the basis for its selection.

Some churches with fixed, elaborate liturgies use hymns as adornments to their worship. The liturgy can exist very well by itself. The hymns, therefore, must be added as supplements to the liturgy. It is not unusual for a hymn to take the place of a choir anthem in such services.

In non-liturgical churches, the opposite happens: hymns create the liturgy. Instead of adornments to liturgy, hymns supply the partially-felt liturgical needs of these congregations. Hymns actually form part of the liturgy instead of being additions to it. For example, no creed is needed in such services because a hymn can express it.

The best reason by far for selecting hymns is the enhancement of scripture. Hymns should be chosen because they relate to the readings for the day as appointed by the lectionary. A hymn should not be used just because it is easily walked to, because it has a nice tune, or even because it emphasizes what the minister is going to say in the sermon. Neither should a hymn be used because it adorns a liturgy, replaces a choir anthem, or actually replaces the absent liturgy. A hymn should be used to reflect the congregation's response to the Word of God for that Sunday or other special day. The

scripture lessons must be the sole resource for the selection of all hymns.

Here, the functional, liturgical, and non-liturgical use of hymns is replaced by a kerygmatic, evangelistic, and didactic use. Hymns are selected and sung because they teach and proclaim the faith, and illuminate the Word of God as revealed in the scripture lessons for the day. Hymns are not used for their own sake or for the role they play in a service, but for the sole purpose of expressing the Word of God.

### How Are Hymns Selected?

The process of hymn selection and use is relatively simple. First, locate all the hymns which are based on the scripture lessons for the service. In most cases there should be at least 15 to 20. Read all the texts and decide which ones best interpret the lessons, keeping in mind the congregation and its theology. Those which have very little connection with the lessons and those which are contrary to the theology of the denomination or congregation may be eliminated. At this point, text is the primary concern, since the music is the final question to be considered. Next, eliminate those hymns which have been used recently, unless the text is a profound expression of the theme for worship on that day. At this point from seven to ten hymns should remain.

Now let the hymns determine their place in worship. At this point, the music which accompanies the text must be considered. An alternate tune may sometimes be used or the text may be read without the music. The hymn text and the music, or the text alone, will determine how it should be used.

This process is basically the

opposite of functional selection, where there is a particular need for which a hymn must be found. Here, hymns are selected on the basis of the scripture lessons and determine their own places in the worship service. When divorced from the functional use of hymns, hymnody can become a creative part of worship.

The process may be simple, but the task of carrying it out is difficult. Choosing hymns to enhance the scripture readings is easily discussed but accomplished with difficulty. Most hymnals contain a scriptural index which is of minimal assistance because of its abbreviated scope. Fortunately, more and more tools are being published to help with this difficult task and many denominational and church music publications offer hymn lectionaries which accompany the three-year lectionary. Some suggestions for such material are contained in the brief bibliography at the end of this article.

Enough time must be set aside to complete this task every week. All the available resources, materials, and hymnals must be consulted. Hymn selection for public worship is a difficult, time consuming task, but one that will reap numerous benefits.

### The Great Dictionary

Many of the favorite hymns of our congregations have become so because of the tunes; that is, because they are easy and enjoyable to sing. Only after many years of association of tune and text do the words become important. Similarly many of the new hymn texts are accepted or rejected because of the music that accompanies them. For most congregations, the music comes first, for if they like the tune then the text will be accepted.

For those of us responsible for selecting hymns the opposite should be true. The text is the reason to choose the hymn, not necessarily the tune. A hymn should be selected because of the words' relationship to the worship service. In many cases, the tune will either help or hinder the text, but the text must always take precedence. Hymns are chosen because of the words and congregations sing them because of the tune. This great dichotomy may be diminished with wise hymn selection.

But whatever is done, it should be an attempt to discover the power of hymns to teach and profess the faith, and to proclaim the Gospel of Jesus Christ. Then, like the early Christians

and church founders, like the reformers and camp meeting evangelists, congregational singing will not only be filled with the Holy Spirit but will also proclaim the Gospel and living faith.

### Resource List

- Hymn and Scripture Selection Guide*, Donald A. Spencer. Valley Forge, PA: Judson Press, 1977.
- The Hymnary: A Table For Service Planning*, James E. Barrett. 1315 East 35th Street, Baltimore, MD 21218.
- Lectionary Worship Aids*, Series A, B, C. Heth H. Corl. Lima, Ohio: The C.S.S. Publishing Co., 1977, 1978, 1976.
- A Scriptural Index of the United Methodist Hymnal*, Edith D. Banse and D. Darrell Woomer. 2420 S. Taylor Road, Cleveland, Ohio 44118. \$3.00.
- Seasons of the Gospel*, Resources for the Christian Year. Supplemental Worship Resources 6. Nashville: Abingdon Press, 1979.

## Hymns for Small Group Meetings

Richard J. Wojcik



Richard J. Wojcik, a Roman Catholic priest, is Director and Professor of Sacred Music at St. Mary of the Lake Seminary, Mundelein, Illinois. He also is a member of the music staff of the Chicago Office for Divine Worship, a music consultant to the hymn committee of the ICEL, and director of a parish choir in Prince of Peace Church, Lake Villa, Illinois.

Small group meetings of kindred spirits are particularly rewarding religious experiences. Prayer groups are multiplying. Others study and share their insights into the Scriptures or the doctrines of their tradition. Singing hymns effectively celebrates and ritualizes such experiences of being "church." (Ephesians 5:19; Colossians 3:16; I Corinthians 13:26).

Often groups neglect to ritualize their informal communion in the Body of Christ. They can do more for themselves than summarize the

agenda and process of the meeting in a closing, spoken prayer. Like eating together, singing bonds friendships into the family of God. Even more, the perfecting of individual gifts through the small group experience more naturally nourishes the larger community. These reflections address choosing hymns for such sessions.

The first instinct of selection is to sing a familiar hymn to open or close the session whether or not the texts relate to the agenda. Tune familiarity is a value, especially if the group has one or more members whom Roy

Bount, Jr. calls the "singing impaired" in the opening essay of his book *One Fell Soup* (Boston: Atlantic-Little, Brown and Company, 1982). But that value is weakened by the textual irrelevance no matter how many times the Deity is mentioned. Such are the hymns you do but don't enjoy.

An appropriate opening or gathering hymn in such an informal session is a superior pump primer for a group interaction. Various values affect the choice.

1. Consider the song currently used or a new hymn which ought to be used to assemble the congregation for Sunday worship.
2. A Seasonal hymn would be appropriate.
3. Consult the topical or scriptural index of your hymnal for a suitable text if your agenda is defined.
4. Perhaps the group has a special interest like mission consciousness, youth ministry, liturgy planning, women's needs, peace and justice.

If you find the text but the tune is unknown, check the metrical index for a possible substitute. If this fails, a reverent chanting of the text on a monotone would work. God won't feel slighted. God even enjoys the chirping of sparrows.

At an evening meeting a closing hymn would be a mini-evening prayer. At other times a hymn could reflect the time of day. One multi-purpose hymn of this kind immediately comes to mind, "Lord of All Hopefulness."

Another focus for a selection is the pastoral outreach of the group: a sense of community, responsibility for our neighbor brothers and sisters in God, an ecumenical prayer for the

unity of all believers. For that last item, check the Consultation On Ecumenical Hymnody list of a common Christian repertory (see *The Hymn*, Vol. 28, No. 4, October, 1977).

There is one very meager category of hymn texts which desperately needs use and creative development in all of our prayer times. This subject could open or close a meeting or provide a mid-meeting respite and refocusing of activity. The subject is the Holy Spirit. We are supposed to be alive in the Spirit whom Jesus and the Father have given us. Check your concordance for all of the references in the New Testament. More comments in this article are beyond its scope. But any small group would do a precious service to itself and the community by scouring its traditions and hymn resources for hymns which go beyond environment and aviary imagery for the Spirit.

Another channel for hymn energy is the search for texts which use new names and images for God. Cities and science have been around long enough to generate poetry for our thoughts of God. This development is best served in the small group. So many of the Roman Catholic popular church songs and hymns have originated in small groups in recent years. From there the songs went on to invigorate a new generation of worshippers. Historically that seems to have been the process for creativity in prayer music.

I have resisted giving any hymn titles. Such a list seemed to be counter-productive to the ideals of a small group dynamic. The creative danger in a small group is also its greatest asset, an intensity of zeal and particular interest. If anything the small group needs a friendly reminder of its context and the source of its vitality, the Body of Christ. A

song, a hymn is a treasure that refuses to be buried or boxed like a jewel. It lives in the human, loving

heart, which is really located in the heart of Christ.

## Hymns in Religious Education: Three Perspectives

Ronald A. Nelson



Ronald A. Nelson is Director of Music at Westwood Lutheran Church, St. Louis Park, a suburb of Minneapolis, where he has served since 1955. He is a church music clinician and composer of cantatas and anthems. He served on the Hymn Music Committee for the Lutheran Book of Worship and composed one of the musical settings for Holy Communion.

William B. Rogers



William B. Rogers is Chairman of the Division of Religious Education Ministries and Professor of History and Philosophy of Religious Education at New Orleans Baptist Theological Seminary. A graduate of Baylor University and Southwestern Baptist Theological Seminary, he formerly was Minister of Education at the First Baptist Church, Alexandria, Virginia.

Don E. Saliers



Don E. Saliers is Professor of Theology and Worship at Candler School of Theology, Emory University. An active composer, he serves as Director of Music, University Worship at Emory. He holds the M.Div. and Ph.D. degrees from Yale, where he taught following his graduate studies. The latest of his three books is *Paraphrase: Prayer and the Religious Affections* (Seabury, 1980).

### I. Hymns in a Choir Program

Ronald A. Nelson

"I know that my theology was shaped more by the hymns I sang than by the Bible itself!" This statement from a church secretary who was also a Bible college graduate is reminiscent of Martin Luther's stress on the people's song. (A glance at

some of his hymn texts will show the depth of theological thought contained in them!) If, indeed, such is the power of hymns in shaping Christian faith and life, the importance of hymn selection for children goes without saying!

As a choir director who grew up with the "choirs sing anthems" philosophy, it has taken me many years to fully realize how exciting choirs—and especially children's choirs—can get about hymns. When a group of second, third, and fourth graders who have been in classes and choir for a three-hour period on a Saturday morning will groan when time is up before they have had their chance to sing their favorite hymn, I'm impressed!

Few people would argue against children learning hymns, but which hymns should be taught them? Mary Ellen Cohn in her commentary "Have We Overemphasized Children?" in the December-January, 1983 issue of *Pastoral Music* argues against "children's liturgies" in favor of "the challenge of celebrating within a single assembly in which there are children present." As Ms. Cohn points out, "Children do pass beyond the age of 12. Then what?"

Perhaps a part of our job, then, is to build for children a kind of "hymn bank" which will serve them throughout their lives. This process doesn't need to wait until entrance into a choir, but may begin at birth. A gift from the congregation—perhaps at baptism—in the form of a recording of hymns might be played daily (ala the Suzuki method!) in the home. Two possibilities are the Westwood Choristers' recordings *Great Hymns for Children* and *With Joyful Hearts and Voices*. (Available from Westwood Lutheran Church, 9001 Cedar Lake Road, Minneapolis, MN 55426). It is important that such hymns be sung by good children's voices so that the child can begin to imitate pitch and quality when ready. Youngest choirs can use such recordings as basic "homework," expanding the limited attention span of a brief weekly

rehearsal.

Perhaps the most comprehensive hymn-learning program developed for children's choirs is found in the *Alleluia Series* curriculum published by Augsburg Publishing House. This 11-year course presents hymns as appropriate to the study of the church year and even uses hymn-tunes as material for teaching sight-singing. Basic patterns used in the Kodaly-type approach are drawn out of hymns already taught for their use in worship.

One of the most important functions of a children's choir in congregational life can be as a teacher of "new" hymns. Liturgical churches can teach new service music in this way. What pride the children take in presenting these songs to their elders! Their work becomes a real service to the congregation—not simply a bit of extra "entertainment." A simple way to present a new hymn within a worship service is to have the children sing the first two stanzas (memorized) in unison.

Do you have a bell choir? Even a few bells can introduce a hymn tune to the congregation as a change from organ intonations. If it is a hymn of praise, a "random ringing" of the pentatonic notes of the scale will make the final stanza especially exciting.

Orff or other percussion and bar instruments might be used to accompany a stanza sung by children. Older choirs may create their own accompaniments—either purely rhythmic or with a tonal "ostinato." The book *Settings of Chorales for Treble Voices* (Minneapolis, MN 55415: Augsburg Publishing House, 1969) includes some delightful accompaniments as well as part-singing for a number of hymns. (Reserve part-singing for a stanza or two of hymns already

known by the congregation.)

All of these things will excite children about their work with hymns and continue the work which

the Holy Spirit can accomplish when good texts and good tunes become part of their lives.

## II. Hymns in the Church School

William B. Rogers

Historians have observed that in their prime, American reform movements sing. In the civil rights struggle of the 1960s those who protested were bound together in the words and music of "We Shall Overcome." Earlier in this century, the forces of labor sang as they announced their opposition to management in "Solidarity Forever." In the same sense the Church School demanded attention and validation in the 1880s through the use of the song, "The Sunday School Brigade."

The central theme of the hymns of the Church School provides snapshots of the preoccupations of the respective eras. In the first half of the 19th century death was the obsession of many hymns used in the Church School. "Happy deaths for the saintly children" is a recurring theme in the hymnody of that period. Later in the 19th century the text of the hymns focused on the Church School itself. The impact of the Civil War on the music of the educational programs of the churches is undeniable. Bird, flower, and sunbeam songs represent additional themes of innocence and sentimentality which has had its influence on the hymns of the Church School.

What, then, can be said of the hymns when the school of the churches is no longer related to any observable reform movement and the preoccupations of a contemporary period are difficult to discern?

What can be said has been succinctly written:

"The importance of music to Christian education is highlighted in two words—expression and impression . . . Music which is well chosen, with both expressive and impressive values in mind can play an important role in the development of Christian personality." Lovelace and Rice, *Music and Worship in the Church*, (New York: Abingdon, 1960), pp.167-168

The coalition of those two words will facilitate the use of hymns in the Church School. Such a coalition will depend upon the musician helping the educator to understand the quality of music, the appropriateness of music for the respective age groups and the new hymns and songs which are available. Likewise that coalition will depend upon the educator helping the musician to understand the educational principles and strategies, the related theological sensitivities and the process characteristics which are inherent to education but not necessarily inherent to the performance characteristics of music.

In the Church School, hymns may be used in a variety of teaching models.

A worship hymn may be chosen because it expresses transcendent truth regarding theological themes. About such hymns, questions should be entertained regarding the meaning of the text, the relationship of the text

to the unit of study and the scriptural accuracy of the text.

Devotional hymns are meaningful because of the warmth and vitality which they communicate among the participants in group singing. Cautions should be heeded regarding the present tendency to bathe excessively in emotionally charged hymns and songs.

Hymns with words in other languages are interesting and also provide a broad educational exposure. Most of us need to find a pathway out of our "ecclesiastical feudalism."

Listening to hymns can stimulate the feelings of the participants for worship and quietness. Quite often we need to ask if what we are about to say is going to be an improvement on music and silence. Predictably, we will

say less!

Hymns and the hymnbooks themselves can be examined educationally. Among those characteristics which lend themselves to Church School study are the lives of the composers and authors as well as the stories surrounding the composition of the hymns.

Singing an opening or closing hymn out of faithfulness to custom is a questionable stewardship. Playing the most sacred music as a time-filler "while they arrive" may represent an abusive treatment of both the participants and the music.

Hymns in the Church School will be a meaningful and memorable part of the educational experience to the degree that they are chosen with sensitivity for their expressive and impressive values.

### III. A Crucial Catechesis: Hymns and the Church Year

Don E. Saliers

It has long since been observed that much Protestant liturgy is contained and expressed in the hymns we sing. While this may be more characteristic of the "free church" and evangelical strands than of classical Lutheran, Reformed or Anglican traditions, it is true in a special way for those concerned to relate the church's worship and educational structures. For hymns are not only sung praise to God, they are part of the prayer and theological vocabulary of the people of God. They contain, as Wesley said in his famous preface, "a body of practical divinity."

Christian worship forms and expresses the church's faith experience over time. In the Word in all its modes and in the sacramental sign-actions, the Gospel is made audible

and visible in human lives. There is, therefore, a necessary relationship between education for worship and the formative/expressive power of the texts we sing and pray. Hymn repertoire is crucial in any serious examination of our educational programs. If we settle for a narrow range of texts and tunes, simply the "ones everybody knows," we also narrow the range of the people's sung prayer and devotional theology; and hence the emotional and spiritual range of the liturgy itself.

Hymns are integral to an understanding and proper celebration of the church year. Education for faith development as well as catechesis for worship must attend to this neglected area. A comprehensive approach to this topic would include the interrela-

tionship of hymns, psalmody, anthems and the sung parts of the people in the whole liturgy. For now I will simply expand my basic point.

We cannot expect to deepen our understanding and appreciation of congregational hymn singing unless we grasp the fundamental meaning of the church year in relation to the Word of God, read, prayed and proclaimed. Christian worship reflects how time itself communicates the Gospel. Not enough attention has been given in confirmation and baptismal educational patterns to how the pattern of Scripture over time itself witnesses to the holy history of God's acts, and especially to the unfolding story of Christ's life, ministry, suffering, death and resurrection. The center point for the early church was, of course, the Easter event. Educational structures ought to reorient us once again toward the principal feasts of the year. And what better way than to teach this through hymns?

Singing our faith through the church year is a challenge and a profound joy. An intentional approach to deepening and expanding the congregational repertoire of hymns involves theological, biblical, liturgical, and pastoral considerations at every step of the process. While there are many dimensions of hymnody and hymn singing beyond the ques-

tion of hymns and the seasons of the Gospel discussed here, surely the ongoing experience of keeping time with the church universal is central to the recovery of experiential vitality and theological substance in congregational song.

A concluding practical note must be sounded. We must keep in mind that most congregations sing uncritically, and approach the matter of quality of text and tune with different assumptions than do those clergy and musicians responsible for hymn selection and for the general shaping of the liturgy. We must respect the fact that most congregations have already been formed (or ill-formed) in a hymnic tradition which is part of a way of worshipping musically. Changes and expansions in the range and quality of what is sung require solid teachings, well-planned occasions of learning such as hymn-sings and hymn festivals, enthusiasm from the choir and other musical leadership, a common vision among clergy and musicians, and above all a spirit of mature love, concern and wonder at the immensely rich treasury of hymns yet to be sung in praise of God. To sing well through the church year is to encounter new aspects of Christ, for the church year is itself a profound biblical and Christ-centered treasury.

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# Twenty-Five Books on Hymns for the Church Library

Martha C. Powell



Martha C. Powell is Music Librarian at The Southern Baptist Theological Seminary. She is a graduate of the University of Wyoming (B.M.), the Eastman School of Music (M.M.), and Rutgers University (M.L.S.). She is author of *A Selected, Annotated Bibliography of Church Music and Music Reference Materials*, 1977.

This listing of valuable books for a church library is arranged as follows: representative hymnals with companion books (1-11); books which cover the history of hymns (12-15); a hymn concordance and a scripture

selection guide (16-17); helps for congregational singing (18-19); hymn stories (20-22); a book of carols and a book of spirituals (23-24); and a bibliography of books for further reading and selection (25).

**1. The Hymnal of the Protestant Episcopal Church in the United States of America 1940.** Standard harmony ed. 1981, 1940. vii, 857p. The Church Pension Fund, 800 Second Avenue, New York, NY 10017. \$6.25.

600 hymns, 160 pieces of service music, directions for chanting and indexes including an index of hymns suitable for each given day of the church calendar. The 1981 printing includes two supplements which were added in 1960 and 1979 respectively.

**2. The Hymnal 1940 Companion Prepared by the Joint Commission on the Revision of the Hymnal of the Protestant Episcopal Church in the United States of America.** 3rd rev. ed. 1956. xxvii, 741p. The Church Pension Fund, 800 Second Ave., New York, NY 10017. \$6.25.

In addition to historical essays on texts and tunes and biographies of authors, composers, translators and arrangers, the companion includes a chronological list of texts and tunes and a short list of biblical references for hymns.

**3. The Methodist Hymnal** ed. Carlton R. Young. 1966. xv, n. pag. United Methodist Publishing House, 201 Eighth Ave., S., Nashville, TN 37202. \$8.95.

The hymnal, also entitled *The Book of Hymns*, includes 552 hymns, selections to be read responsively from the Psalms, prayers, service music for the order of worship and for communion and indexes to the hymns and service music.

**4. Companion to the Hymnal: A Handbook to the 1964 Methodist Hymnal.** 1970. ix, 766p. Abingdon Press, 201 Eighth Ave., S., Nashville, TN 37202. \$14.95.

Fred D. Gealy is the author of comments on the texts of the hymns; Austin C. Lovelace is the author of the information about the tunes, and Carlton R. Young has written the biographies of authors and composers.

**5. Hymns for the Living Church** ed. by Donald P. Hustad. 1975. 574p. Hope Publishing Co., Carol Stream, IL 60187. \$6.50.

In addition to the 591 selections of

hymns and choral service music, the book contains responsive scripture readings, and several indexes to the collection, including an extensive index of scriptural allusions and quotations in the hymns.

**6. Dictionary-Handbook to Hymns for the Living Church** by Donald P. Hustad. 1978. xi, 364p. Hope Publishing Co., Carol Stream, IL 60187. \$12.95.

The first published companion to an interdenominational hymnal, it contains background notes on hymns and tunes and biographies of authors and composers. Its significant contribution lies in the material presented on contemporary hymns, gospel songs and folk hymns and their writers.

**7. Baptist Hymnal.** 1975. xi, 575p. Convention Press, 127 Ninth Ave., N., Nashville, TN 37234. \$6.75.

This Southern Baptist hymnal includes 512 hymns, 128 responsive scripture readings and indexes to the hymns and scripture readings.

**8. Companion to Baptist Hymnal** by William J. Reynolds. 1976. 480p. Broadman Press, 127 Ninth Ave., N., Nashville, TN 37234. \$14.95.

In addition to material on the tunes and texts as well as biographies of authors and composers, Reynolds has written a brief history of Baptist hymnody in America.

**9. Lutheran Book of Worship** prepared by the Churches Participating in the Inter-Lutheran Commission on Worship. Pew ed. 1978. 960p. Augsburg Publishing House, Box 1209, Minneapolis, MN 55440. \$9.50.

This edition, intended for use by the congregation, includes a liturgical section with services for Lutheran

worship, the 150 Psalms pointed for singing and 569 canticles and hymns.

**10. Hymnal Companion to the Lutheran Book of Worship** by Marilyn K. Stulken. 1981. 672p. Fortress Press, 2900 Queen Lane, Philadelphia, PA 19129. \$29.95.

The companion includes an introductory section on the use of hymns in worship, eleven essays on hymnody throughout western civilization and information about each hymn in the Lutheran Book of Worship: its original sources, the story of its origin, and life stories of the hymn's author, composer, translator, and arranger.

**11. Handbook for American Catholic Hymnals** by J. Vincent Higgins. 1976. xxi, 334p. The Hymn Society of America, National Headquarters, Wittenberg University, Springfield, OH 45501. \$18.00.

The handbook gives information concerning the sources and background of 1,100 texts and their tunes from 30 American Catholic hymnals in common use from 1871 to 1964.

**12. An English-Speaking Hymnal Guide** by Erik Routley. 1979. xiv, 125p. Liturgical Press, St. John's Abbey, Collegeville, MN 56321. \$29.50.

An annotated list of 888 hymns selected from 26 hymnals, giving author or source of hymn with limited biographical and historical background.

**13. The Gospel in Hymns: Backgrounds and Interpretations** by Albert Edward Bailey. 1950. 600p. Charles Scribner's Sons, 597 Fifth Ave., New York, NY 10017. \$35.00.

This extensive general story of hymns and hymn writers combines

the stories of hymns, the theological description of hymns and the history of their creation.

**14. A Joyful Sound: Christian Hymnody** by William Jensen Reynolds and Milburn Price. 2nd ed. 1978. xii, 308p. Holt, Rinehart and Winston, 383 Madison Ave., New York, NY 10017. \$21.95.

A basic history (127p.) which is followed by 159 hymns with music to illustrate the centuries of Christian singing.

**15. Sing with Understanding: An Introduction to Christian Hymnology** by Harry Eskew and Hugh T. McElrath. 1980. 331p. Broadman Press, 127 Ninth Ave., N., Nashville, TN 37234. \$14.95.

An important general resource for those who are seeking to understand the nature, the history, the music, the theology, and the function of Christian hymns.

**16. Hymn and Scripture Selection Guide: A Cross-Reference of Scripture and Hymns with Over 12,000 References for 380 Hymns and Gospel Songs** compiled by Donald A. Spencer. 1977. 176p. Judson Press, Valley Forge, PA 19481. \$9.85.

Hymns were selected from ten major denominational hymnbooks and five interdenominational ones. In the first section of the book, the hymns are listed with related scripture passages. In the second section is a listing of scripture passages with related hymns or stanzas appropriate to that passage.

**17. Judson Concordance to Hymns** by Thomas B. McDormand and Frederic S. Crossman. 1975, reprint of 1965 ed. 375p. Judson Press, Valley Forge, PA 19481. \$7.50.

The concordance treats 2,400 hymns, indexing one word per line (the first common noun or verb). This concordance is useful when a person can remember part of the words of a hymn but not the first line. Once the correct phrase is found in the "Line Index", the first line may be found in the "Table of First Lines." Then hymnals may be checked to find the actual hymn.

**18. Hymns and Their Uses: A Guide to Improved Congregational Singing** by James Rawlings Sydnor. 1982. 152p. Agape, Carol Stream, IL 60187. \$6.95.

The book includes sections on the value of hymn singing, a chronological ecumenical list of 227 basic hymns, and suggestions for the playing and conducting of hymns and congregational rehearsals.

**19. The Organist and Hymn Playing** by Austin C. Lovelace. Rev. ed. 1981. 61p. Agape, Carol Stream, IL 60187. \$4.95.

The author treats technique, introductions, forms, registration and a variety of hymn playing and singing.

**20. Forty Stories of Famous Gospel Songs** by Ernest K. Emurian. 1972, reprint of 1959 ed. 157p. Baker Book House, P.O. Box 6287, Grand Rapids, MI 49506. \$3.95.

The author uses his pilgrimages to the homes of hymn writers and composers as well as much correspondence to relatives and friends of the writers to flesh out the stories behind the gospel songs. Emurian has written many books of hymn stories and hymn dramatizations.

**21. Singing with Understanding** by Kenneth W. Osbeck. 1979. xi,

323p. Kregel, P.O. Box 2607, Grand Rapids, MI 49501. \$7.95.

Osbeck's book presents 1) a look at a hymnal's organization and indexes; 2) a sketch of the history of hymnody; 3) specific suggestions for leaders of congregational singing; and 4) the backgrounds of 101 hymn texts and tunes. The hymn, with music and text, is printed along side each story.

**22. Hymns That Live: Their Meaning and Message** by Frank Colquhoun. 1981. 320p. InterVarsity, P.O. Box F, Downers Grove, IL 60515. \$6.95.

Written by a minister who is a life-long student of English hymns, the book identifies biblical references, explains doctrinal content and elucidates the background of the hymn writers for 40 hymns.

**23. The International Book of Christmas Carols** with musical arrangements by Walter Ehret; translations and notes by George K. Evans. 1980, reprint of 1963 ed. xiii, 352p. Stephen Greene Press, P.O. Box 1000, Brattleboro, VT 05301. \$14.95.

A book which includes a basic selection of carols in the English, French, German, Scandinavian, Italian, Spanish, Slavic and Latin

languages. All foreign language carols have English translations underlying the text. Many stories about the carols and carol writers are written at the back of the book.

**24. Lift Every Voice and Sing: A Collection of Afro-American Spirituals and Other Songs.** 1981. 151 selections. The Church Hymnal Corp., 800 Second Ave., New York, NY 10017. \$4.95.

Conceived in response to a commission of the Episcopal Church that a hymnal was needed that drew heavily on Afro-American spirituals and gospel music, yet could be used by all races and denominations in worship services. All songs included in the hymnal are arranged for congregational use.

**25. A Selective Bibliography for the Study of Hymns** by Keith C. Clark, Paper XXXIII. 1980. 42p. The Hymn Society of America, National Headquarters, Wittenberg University, Springfield OH 45501. \$3.00.

A listing of significant books on hymnology: including companions to hymnals; denominational studies; practical studies; stories of hymns; individual biographies of authors and composers; and studies of Afro-American religious music and carols.

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"To Thee Belongeth Praise

# Hymns in the Home

Aleta Runkle Page



Aleta Runkle Page of Independence, Missouri has been a public school vocal music teacher and consultant, authoring the college textbook, *Music for Today's Boys and Girls*. She has served on the committees for three hymnals of the Reorganized Church of Jesus Christ of Latter Day Saints: *The Youth Hymnal*, *The Children's Hymnal*, and *Hymns of the Saints*.

When I was a child, our family spent many evenings around the piano singing hymns. My mother played, my father sang bass, and we three children were strong on the tune. We had such a good time singing that these moments became "fun" evenings for us.

This portrait of the past may not parallel today's picture with its competing influences of TV, video games, and many other diverse forms of entertainment. I am not one who wants to return to the "good old days," but I would like to see a rediscovery of the rich joys of experiencing hymns in the home.

How do we do this? There are no set rules. No one can "prescribe" for another individual—or for another family—what will work for them. However, I would like to share with you a number of suggestions that you may want to try. Instead of speaking in idealistic generalisms here, I have chosen to be unusually practical. I hope you will find this approach helpful.

At this point I would like to make a parenthetical, but hopefully significant comment about the definition of "home." I have enjoyed four different types of "homes" in my life and in each case experienced rich joys with hymns.

I first lived in a home with five family members. When my father

died, my mother and I shared a home for some years. For 12 years following her death, I lived the life of a "single" in a two-bedroom duplex (which was indeed my "home"). Now I am married to a man whose children are grown and gone, but hymns are still a very important part of our home life.

The suggestions given here, then, can be adapted for all types of "home" life—singles, couples, parents without partners, and families with father, mother and children.

## Sing-a-Longs

Try a "family hour" some night. Plan this well in advance so that all members of the family will be present if possible. Begin by having each one select a recording or tape of his/her favorite song. (It would be better if this were not a hymn.) Have everyone sing along with the recording artist on each song. Then have each family member again select a recording or tape—this time a favorite hymn. Repeat a sing-a-long process. Continue this activity as long as the interest is sustained. All ages can participate in this. Even a pre-schooler can choose "Jesus Loves Me"!

## Learning New Hymns

Play hymns on your stereo several times as background music to introduce the tune to family mem-

bers. Plan a time to learn one new hymn (one that has special appeal—or one that may have been introduced in a worship service in your congregation).

If someone in the family plays the piano or organ, ask that person to play only the melody while everyone tries to sing the first stanza. ("La, la" the tune if the words cause a problem.)

If you have only one hymnal, you may want to learn the song by rote. After everyone has a fair grasp of the tune, you could use a game approach to speed the learning process. Assign each family member one or more specific phrases to sing alone. (You might need to pair a small child with an older family member.) Repeat,

switching assignments. Keep repeating until all have sung all phrases of the hymn. By this time you will actually have "rehearsed" the hymn four or five times.

If you have small children in your family, you may find pictures helpful in speeding both the learning and recall of the words of hymns.

As you teach the hymns, show a picture of key words. (Clip pictures from some of your magazines.)

Example: "Creator of Sunrises"

As the children learn the hymn, show an appropriate picture for each of the italicized words. When they become familiar with the entire stanza, gradually delete the use of the pictures.

*Creator of sunrises, comets, and trees  
Whose sampler of love is much grander than these,  
Call forth from thy children the colors of life  
That free us for laughter, that free us from strife.*

## Reinforcing Learning of Hymns Through Games

### 1. "Name That Tune"

Make an adaptation of the TV show. Play the melody on the piano or other instrument. (You can "la, la" the tune if you don't have an instrument.)

If you don't have a buzzer for the players to indicate their recognition of the tune, devise some substitute. (With children and young people you could use a small bell on a stool in the center of the room for them to ring.)

### 2. Use Pictures or Objects to Identify Hymns

Examples: a. Hold up a globe to identify: "This is My Father's World"  
b. Show a picture of a sunrise for "Creator of Sunrises"

## Composing Hymns

If there is occasionally a family "game time," try a new project one evening. Create new words for a familiar tune. Since we do not create from a "vacuum," it would be well to begin with a central idea. For example, if you want to create a hymn of thanksgiving, discuss what you are especially thankful for. Determine the style of hymn you should use for this expression. Capture your ideas in poetic form and fit them to the meter of the hymn.

## Pot Pourri

Use hymns as a "mood-setter." When you feel "blah" or family members seem to express this feeling, take corrective measures. Deliberately choose to play on the piano (or use tapes and records) those hymns that

will give you a "pick-up."

Develop the habit of singing or humming hymns around the house when you are doing physical work. Somehow it seems to make the job easier and speed the process.

Plan daily devotions that include hymn-singing. This could be around the table at mealtime.

If the entire family eats together often, try singing a grace at times to give variety and emphasis to the blessing of the food.

Sing hymns on long trips.

As a family do Christmas caroling in your neighborhood.

Invite friends in to share potluck and good conversation followed by folksinging and hymn-singing. In addition to choosing old favorites, try some new ones from your hymnal.

Play tapes of hymns softly for small children's nap time.

If you have young children in your family, try a "fun sing" once a week in your home for neighborhood children. Teach good quality folk songs as well as hymns.

Hymns are like treasured friends—they inspire us to be our best, they comfort us when we fail. They echo our deepest feelings of praise and adoration for God. They speak of love. They urge us to search out the spiritually and physically deprived with whom to share our abundance.

Surely, such "friends" should be a part of our "family circle."

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## Hymns for the Choir

Roger Dowdy



Roger Dowdy, a Diaconal Minister of the United Methodist Church, is organist-choirmaster of Fort Hill U.M.C., Lynchburg, Virginia. He is currently Virginia State Chairman for the American Guild of Organists and President of the Virginia Conference Worship and Arts Fellowship.

Since the Reformation, hymns have been considered the domain of the congregation. For worship leaders they represent the prime opportunity for involvement of the whole congregation in worship, perhaps allowing more freedom for expression than congregational readings, prayers and responses and possibly providing the ultimate corporate experience in worship.

The choir's and organist's role is to lead and encourage the congregation in vital hymn-singing. New experiences in the Christian life require new hymnic expressions. Vitality in congregational singing is maintained by interspersing fresh expressions of faith (not necessarily new) among familiar hymns.

These fresh expressions of worship vary in difficulty. Some of them can be sung by the congregation with ease with very little introduction. Others may be added to the congregation's repertoire after being sung by the choir several times. Still others will take longer depending on the musical readiness of the particular congregation. The purpose of this article is to outline the factors which make some hymns initially more suitable for choirs than for congregations.

Musical form, melody, harmony, text, content, use and context are criteria worship leaders use in selecting hymn material for the congregation.

These same criteria are likewise important in choosing the choir's hymn repertoire. Each criterion will be discussed with illustrative examples taken from the sources listed in the bibliography.

**Musical form.**—Ternary form (aba, aaba) in text or music is characterized by repetition, a recognized aid to faster learning and recall. Hymns in this form are easier for a group of any age or ability to learn. It follows that hymns that are more lengthy or complex in form would be more difficult. Because of their likely difficulty for the congregation, these latter hymns are prime candidates for inclusion in the choir's repertoire. Texts and music from Gregorian chant and to a lesser extent from some of the more lengthy German chorales fall into this category. Specific examples include VENI CREATOR (*The Book of Hymns* [The United Methodist Church] 467, herein after MH; *The Worshipbook* [Presbyterian] 335, herein after as WBK; *Hymnbook for Christian Worship* [Disciples of Christ & American Baptist Convention] 197, herein after CW); TANTUM ERBO (MH 546); WIE SCHÖN LEUCHTET DER MORGENSTERN (MH 399; CW 287); CENTRALIA (CW 37); HIGH POPPLES (MH 511; WBK 301).

**Melody, harmony and rhythm.**—These criteria are perhaps the most important in determining the suitability of a given hymn for the

congregation or choir. Hymn tunes containing numerous accidentals, wide skips in the melody, uneven phrasing and rhythm, and tonally complex harmony require more time for learning. Choirs are more able to concentrate on these musical elements and to spend time necessary to internalize them. Again, it is important to know the musical skills of the congregation. The following hymns, may be considered for inclusion in the choir's hymn repertoire: SRI LAMPANG (MH 322), NIGERIA (MH 487), PEACE (CW 11), CHARTERHOUSE (WBK 499), and NATIONAL CITY (CW 59).

*Text and content.*—The areas of text and content are perhaps less clearly defined in our scrutiny of hymn material for choirs. Complexity of theology, thought patterns, images and vocabulary contribute to a hymn's suitability for choir usage.

The areas of text and content include complexity of theology, thought patterns, images and vocabulary. If the meaning of the text is not immediately comprehensible to the worshipper in the pew, the hymn may be initially relegated to the choir. The choir or soloist has more time in rehearsal to reflect on and absorb images and theology.

The text is not necessarily permanently wedded to the tune: it may be separated from it and read by the worship leaders or congregation, especially when this difficulty is compounded by a complex tune.

The following tunes have texts which are illustrative of complex theology, thought patterns, imagery or vocabulary: WALDA (MH 238), VATER UNSER (MH 531; WBK 464), WHITFORD (WBK 295), and GENEVA (CW 203, WBK 479 with a different text).

*Use and context.*—Two final con-

siderations in the selection of hymns for the choir are use and context—how and when the hymn is intended to be used in worship. Hymns limited in use to a particular season of the church year or event need to be almost immediately accessible to the congregation. There are moments which call for the use of familiar hymn texts and tunes when it would be inappropriate to expect the congregation to sing a hymn with one or more of the complexities mentioned. Alternatively, the choir may speak for the congregation through more complex hymns.

In summary, there are at least three instances when hymns may more suitably fall in the domain of the choir:

1. When the hymns are *musically* too difficult for the particular congregation to sing at sight.
2. When the text of the hymns contain unusual imagery or oblique theological ideas; and
3. When the hymn is limited to one portion of the service or to a particular season.

The denominational hymnal is a great resource of choral music and literature for both congregations and choirs. When the choir takes hymns into its domain, it is not appropriating them from the congregation—rather it is giving them to the congregation, enabling them to maintain vitality through fresh expressions of faith and worship.

### Hymnals Cited

*The Book of Hymns* (United Methodist). Nashville: Methodist Publishing House, 1964.

*The Worshipbook* (Presbyterian). Philadelphia: Westminster Press, 1970.

*Hymnbook for Christian Worship* (Disciples of Christ and American Baptist). St. Louis: Bethany Press; Valley Forge, PA: Judson Press, 1970.

# Hymn Singing in Our Church's Anniversary Year

Linda B. Lewis



Linda B. Lewis is Director of Music of The Presbyterian Church, LaPorte, Indiana. A soprano soloist and voice teacher, she is a graduate of DePauw University and has done further study at Valparaiso University and Northwestern University.

The Presbyterian Church of La Porte, Indiana celebrated its Sesquicentennial year, 1982, in many different ways. Of particular interest to Hymn Society members is the congregation's effort to improve its

hymn singing.

At a congregational meeting in January the following goal, written by the minister, Dr. W. William Wimberly, II, was adopted.

## A Sesquicentennial Goal for the Congregation

WHEREAS we Presbyterians of La Porte are a church of Jesus Christ celebrating 150 years in his service; and

WHEREAS one of the Great Ends of the Church is "the maintenance of divine worship;" and

WHEREAS another Great End of the Church is "the exhibition of Kingdom of Heaven to the world;" and

WHEREAS the singing of the great hymns of the Church has long been a way to exhibit the Kingdom of Heaven, and an important responsibility of the people in maintaining divine worship; and

WHEREAS La Porte Church is blessed with strong musical leadership; and

WHEREAS God has blessed our church with over five hundred communicant members, all of whom have strong voices to raise in praise of the Diety; and

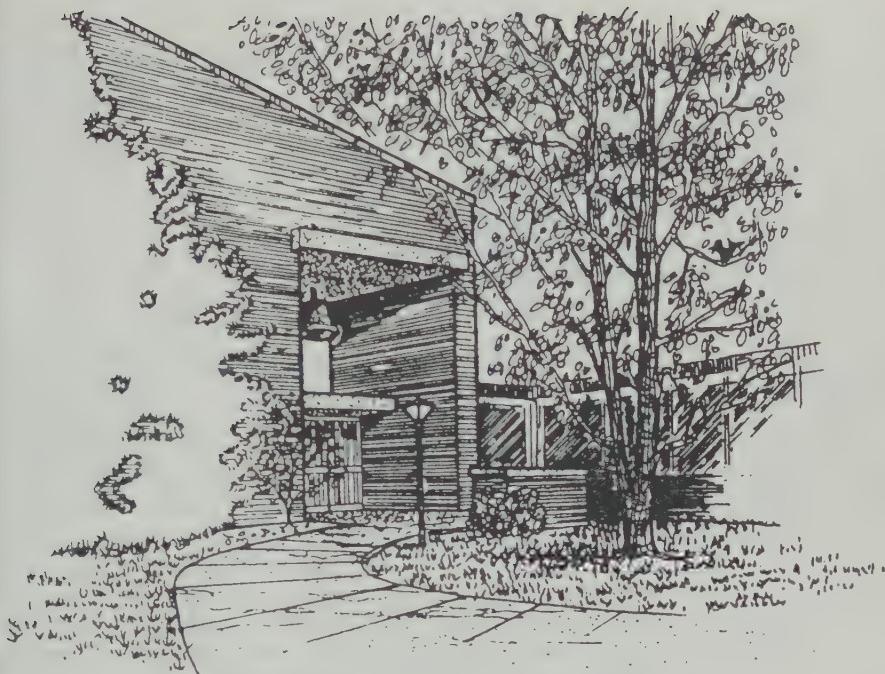
WHEREAS we ought always to be seeking ways to enrich our worship of God, not only for the purpose of our own inspiration, but mainly for the glory of God;

NOW, THEREFORE:

We, the congregation of The Presbyterian Church of La Porte adopt the following goal for the Sesquicentennial Year, 1982:

*We will become a congregation of people who sing hymns with spirit, perception, and understanding.*

And, we encourage the Worship and Music Committee, the Session, the Minister, and the Music Staff to develop various means to help us reach this goal.



The Presbyterian Church, La Porte, Indiana

Throughout the year, the minister and music staff continued to implement and enlarge an existing hymn program by coordinating hymn selection within the worship services and the church year; emphasizing a tune of the month and varying the presentation of hymns in worship; keeping accurate records; writing brief articles on hymns for the bulletins and newsletters; planning special events; and encouraging Christian education classes to study hymns.

In April, Linda B. Lewis and David E. Eicher, directors of music, were invited to present two workshops on hymnody for the Presbytery of Wabash Valley of which the church is a member.

The Session of the church encouraged and approved Mrs. Lewis' and Mr. Eicher's June trip to Atlanta to attend the 60th anniversary convocation of the Hymn Society

of America. From this outstanding experience developed two very special events in the church's year-long celebration, a hymn sing and the commissioning of a hymn.

On November 21, "Come and Sing—a Service of Thanksgiving," written for the Hymn Society by Austin C. Lovelace, was presented as an ecumenical community Thanksgiving service held at The Presbyterian Church. Participants wished that the evening's spirit and enthusiasm for hymn singing could be bottled for future use!

Fred Pratt Green of Great Britain, honored by the HSA in Atlanta in June, accepted the church's commission to write a hymn of praise for its anniversary. His incredible talent and unique method of involving the church produced "Now Let Us All, in Hymns of Praise" set to the tune, FOREST GREEN.

## A Hymn of Praise

For the Sesquicentennial Celebrations of the Presbyterian Church, La Porte, Indiana

Now let us all, in hymns of praise,  
Bear witness with one voice  
To God's redeeming work in Christ,  
And bid the world rejoice.  
Today we call to mind the things  
That time cannot erode:  
What God, Creator of the world,  
Is doing for our good.

We think of those who long ago  
Found here a place to rest:  
Whose lonely outpost soon became  
A doorway to the West.  
They took the Bible as their guide,  
And worshipped where they could;  
And sang their hymns, as we do now  
Here in this House of God.

What changes, challenges, and tests  
The Church of Christ survives!  
How rich the records left to us  
Of dedicated lives!  
Still must the Church proclaim to all  
That now, and evermore,  
The House of God is open house,  
And Christ the Open Door.

Of all our labors, who can say  
What harvest there shall be,  
When time, that limits and distorts,  
Becomes eternity?  
Then shall our hymns, rehearsed below,  
Be perfect praise above,  
As, face to face, we fully know  
What this means: God is love!

Fred Pratt Green, 1982

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"Our" hymn was dedicated during the sesquicentennial worship celebration on November 28, when it was sung publicly for the first time. For hymn lovers, this inspired and gifted man's work proved to be the highlight of the year.

The Presbyterian Church of La

Porte now looks forward to further growth in its ministry in the community and in the church of Jesus Christ. Certainly the spirit, perception, and understanding derived from hymn singing will be an important factor in the way La Porte Presbyterians work to fulfill God's mission.

\*For permission to reprint this hymn, write The Presbyterian Church, 307 Kingsbury Avenue, La Porte, IN 46350.

# Building Composite Hymns

Edson C. Bates



Edson C. Bates is organist at Ottawa River United Methodist Church, Toledo, Ohio. Previously he served 29 years as organist at Grace Methodist Church, Lindenhurst, Long Island, New York, as well as playing at several Reformed Jewish Temples on Long Island. A long-time member of the AGO, he holds a B.A. from CCNY in New York City.

Much effort is spent in finding new ways of using hymns in the worship service today. Let us inquire whether fresh insights or added emphasis may be gained by the mixing or juxtaposing of hymn stanzas in order to create new musical or textual entities. Some such procedure is fairly familiar in the writing of hymn anthems or anthem arrangements of hymn tunes. Essentially, the formula consists of joining well-known stanzas with brief interludes with instrumental contrast for purposes of modulation or change of mood or tempo, embellishing them with florid accompaniments, and closing with a descant, divided parts, or some other climactic device.

My purpose here is to explore the possibility of treating hymns on a simpler level, for the use of less experienced choirs or more tradition-bound congregations. If the criteria here outlined are observed, I believe, many hymns or stanzas in the hymnal selected may be combined in ingenious ways to produce original and striking effects. These criteria I shall label as the seven M's: matter, mood, meter, manner, mode, movement, and modulation. The first four criteria pertain to the words, and the last three concern the tunes.

*Matter*, or the basic subject or thought of the hymn, is the first consideration. We should agree at the start that the words of a hymn are the

more important part, and that, though hymns are written to be sung, the music should set off or help to express the thought content. If, therefore, we can find combinations of stanzas in the hymnal with similar or sequential thought, we have the basis for the construction of a composite hymn. If the thought continues unbroken from one stanza to another, such stanzas may properly be sung in the order selected, even if culled from different hymns. We are here taking no more liberty than the hymnal editor himself, when he cuts out stanzas, or rearranges them to suit changing times and tastes.

*Mood*, or general tone, is the next criterion. The mood should be consistent throughout the hymn, so that unity is preserved. Generally, the mood of penitence or humility cannot be combined with that of exultation and praise. A confused and disjunct mixture usually results if conflicting moods occur in consecutive stanzas.

*Meter*: If the meter of two stanzas corresponds, these stanzas can possibly be used in sequence, provided, of course, that the other criteria are not overlooked. A study of the metrical index at the back of the hymnal will reveal hymns of matching meter, which may be tested in various combinations.

*Manner*: By manner, I refer to the literary style or period in which the poems were composed. Hymns con-

taining archaic language will usually sound incongruous when sung in conjunction with those of the modern period. To sing a stanza of a metrical psalm prior to one of Cowper's *Olney Hymns*, from the Evangelical period, for example, even granting some similarity of theme, would be hard to reconcile, for instance.

*Mode* denotes major or minor, or one of the church modes, and applies to the tune selected. Often, keeping the stanzas within the same mode insures unity, but variety is possible with a change from major to minor, or vice versa. Choice and sequence of modes should be considered in conjunction with the theme and mood of the poem used.

*Movement:* Juxtaposing tunes with upward or downward movement, ascending or descending scale fragments, or similar leaps or motives, offers another basis for combining various hymns.

*Modulation:* If we strive to keep within a comfortable voice range, switching from one hymn to another, as printed in the hymnal, will usually require modulation between stanzas. Or, to avoid modulation, hymns may be chosen in the same keys, or in parallel or relative keys of opposite modes, such as d-minor, to D-major, or d-minor to F-major.

Having thus defined the criteria, let us now see how a composite hymn may be built from the materials at hand. For purposes of illustration, I shall cite examples from *The Book of Hymns*, the current official United Methodist hymnal, though any general or denominational hymnal may be used for this exercise. Hymn 83, "Majestic Sweetness Sits Enthroned," by Samuel Stennet, a contemporary of the Wesleys, set to the tune ORTONVILLE (C.M.) by

Thomas Hastings, voices a paean of praise and homage, and may be compared with Charles Wesley's "O for a Thousand Tongues To Sing," hymn 1 (AZMON (C.M.). Both stress the change wrought in one's life by Christ. A curious line in the last stanza of hymn 83, "Had I a thousand hearts to give," forms a natural bridge leading into hymn 1, "O for a thousand tongues . . ." This repetition of a word as a link between two lines of poetry (anadiplosis) is a favorite device of Charles Wesley, and is employed elsewhere in this very hymn. Furthermore, the meter is the same in both hymns, and the first eight notes of the two hymns are identical; only the time and rhythm have been changed. By inserting two measures of transition to introduce the new rhythm, and by lowering hymn 1 to A-flat, the combination is effected very smoothly, in a way which does not detract from either hymn.

Let us now take a modern example. "As Men of Old their First Fruits Brought," hymn 511, a contemporary Thanksgiving hymn, starts with the agricultural emphasis of the Old Testament First Fruits Festival, and ends with the New Testament theme of redemption through Christ. Hymn 136, "O Spirit of the Living God," stanza 4, reechoes the same New Testament thought. The meter of the two hymns, again, is the same, and the change from minor to major is already accomplished by the last chord of Hymn 511. By going directly into hymn 136 stanza 4 from hymn 511, we compensate for the shortness of the first, and at the same time introduce a different tune, LLANFYLLIN, which adds variety and contrast.

Use of the pair of tunes,

LLANGLOFFAN and LLANFYLLIN, coupled with appropriate words, provides an exact transliteration from minor to major, while maintaining the same basic tune. Try combining various stanzas set to these two tunes, as listed in the index.

A composite Advent hymn may be sung by using hymn 360 (Come, Thou Long-Expected Jesus) and hymn 364, (Lo, He comes with Clouds Descending), stanza 4, with a few measures of interlude for modulating and for setting the new rhythm. Both are Wesley hymns set to Welsh tunes, and pertain to different aspects of the Advent theme, the Birth and the Second Coming.

These examples are sufficient to illustrate the similarities and contrasts which may be exploited in the making of composite hymns. There are numerous possibilities with which the minister, choir director or organist will be eager to experiment, in order to achieve specific effects.

Making one's own arrangements in this fashion leads the organist or choir director to a greater intimacy with hymns, and may bring the minister to a keener awareness of hymn messages, their application to service uses, and their correlation with sermon topics. The hymnal thus becomes a source book for personal study as well as for service planning.

Composite hymns may also serve as valuable teaching tools, and, like the hymn-of-the-month plan, can help the choir and congregation to become better acquainted with much

unfamiliar material in the hymnal. Hymns rarely sung can be used with well-known ones, and thus learned with less effort, and, as it were, subliminally. Introducing children to new hymns by using separate stanzas is thus fostered. Combining hymns of the same author can lead to a deeper understanding of the variety inherent in the work of our great religious poets.

The choir director is also encouraged to undertake a more intensive study of hymnody. And from the choir viewpoint, composite hymns offer a change from a steady fare of through-composed anthems.

I have not gone into the possibility of singing separate stanzas as solos, or alternating lines between men's and women's voices. Such matters remain to be worked out by the choir director, and depend upon local situations. A note in the church bulletin can inform the congregation, if it is to join in a composite hymn. Such a note might read as follows: "Recessional—Hymn 511, followed by a short interlude and Hymn 136, stanza 4."

These suggestions should not be looked upon merely as a random mixing of hymns based upon superficial similarity. Rather, a judicious and careful combing of stanzas, as outlined here, should stimulate one's effort at personal evaluation of hymns, and foster a greater appreciation of what makes hymns memorable and lasting.

## Hymnological Tour

As of this writing, there is yet space for a few more persons to participate in the unique August 1-15 Hymnological Tour of East Germany plus five days in Budapest at the International Hymnological Conference. Contact the Hymn Society office (513-327-6308) for further details.

# Mepkin Abbey's Homemade Hymnals

Stanislaus Gumula



Brother Stanislaus Gumula, O.C.S.O., is a member of the Cistercian (Trappist) Order, at Mepkin Abbey in South Carolina, where he entered in 1959 from his native Philadelphia. As cantor, guitarist, and lecturer, he is in charge of his community's liturgy and sacred music. He serves as a consultant in the formulation of contemporary Roman Catholic liturgical music repertoires.

The Trappist monastery of Moncks Corner, South Carolina has begun to compile its own hymnals in an effort to fit the hymnal to its users. The most successful attempt to date is the *Hymnal for Easter Weekday Eucharist*, which has been in use for three years by the 29 monks of the monastery, occasional guests and retreatants. It contains 50 hymns, 37 responsorial psalms, and eight gospel acclamations.

The selection of items for inclusion in this particular hymnal was based on the following criteria:

1. doctrinal content;
2. relevance to the Mepkin community, whose members span several generations and wide variety of backgrounds;
3. musical quality as well as practicality for our untrained singers;
4. applicability to the contemplative tradition of the monastery with its emphasis on the daily assimilation of psalms and biblical texts; and
5. variety of expression.

The actual selection of the psalms, hymns, and acclamations involved sifting through the contents of all the hymnals on our shelves, including: *The Hymnal 1940* (Episcopal), *Worship II* (Catholic), *Lutheran Book of Worship*, *With One Voice* (Australian ecumeni-

cal), *The English Hymnal*, *The Oxford Book of Carols*, *Hymns III*, *The Catholic Liturgy Book*, *Praise God in Song*, *Ecumenical Praise*, *Cantate Domino*, *Benedictine Book of Song*, *Swayed Pines Hymn Book*, *The Hymn Book* (Anglican and United Church of Canada), *Songs of Praise I*, *Alleluia! Amen!* (Ireland), *Harvard University Hymn Book*, *Catholic Book of Worship II* (Canada), *People's Mass Book*, Brian Wren's *Mainly Hymns*, and Lucien Deiss' *Biblical Psalms and Hymns I, II, III*. Each volume yielded two or more songs to be included in our collection, the *Easter Weekday Eucharist* and also the companion hymnals in progress for *Advent/Christmas* and *Lent*. Songs from private sources were added to complete the selection.

The tunes selected range from folk melodies (*AGINCOURT*, *SLOBAN NI LAOGHAIRE*, *DOMBNACH TRIONOIDE*, *AU SANG QU'ON DIEU*, *FOREST GREEN*, *SOLOTHRUN*) to traditional chants (*VICTIMAE PASCHALIS*, *JESU DULCIS*) and from standard tunes (*DUKE STREET*, *PUER NOBIS*, *LASST UNS ERFREUEN*, *ELLACOMBE*, *LLANFAIR*, *SALZBURG*, *RENDEZ A DIEU*, *MIT FREUDEN ZART*, *BRYN CALFARIA*, *HANOVER*) to the modern works of Ralph Vaughn Williams (*DOWN AMPNEY*, *SINE NOMINE*), Lucien Deiss ("Without Seeing You," "That They All Be One," "There Is One Bread,"

and "Blest Are Those Who Are Invited"), Suzanne Toolan ("May Christ Live in Your Heart" and "I Am the Bread of Life"), Alfred Smith (SURSUM CORDA), A. Gregory Murray (JUCUNDA LAUDATIO), and Chrysogonus Waddell, a monk of Gethsemani Abbey (8 tunes). Several songs in the modern folk idiom ("Alleluia #1," "Fill My House," "Look Beyond," "The Love Round," "If You Love Me,") round out the collection.

The texts span almost as large a gamut of time. Authors include St. Ambrose (4th century), John Damacene (8th) Wipo of Burgundy (11th), Charles Wesley (18th) and Erik Routley (20th). The *Advent/Christmas* and *Lenten* hymnals will include texts from Dietrich Bonhoeffer, F. Pratt Green, Didier Rimaud, and Fred Kaan along with a few tunes from Peter Cutts and Joseph Gelineau.

One additional factor in our decision to opt for a "homemade" hymnal was the desire to keep the environment of our services uncluttered. The *Easter Weekday Eucharist* is distributed on Easter Monday and collected again at Pentecost when a new hymnal is distributed.

Our *Easter Weekday Eucharist* hymn collection measures  $8\frac{1}{2} \times 5\frac{1}{2}$  inches and has a comb binding to allow for additions. To give a touch of

spring, all printing is in green ink with occasional small cut-outs of wild flowers on the 60 weight natural finish paper. The cover features a wood-cut of the Emmaus scene also in green on a rich yellow cover stock, laminated for protection. The plastic comb is a deep brown. The text was typed and the music transcribed by hand at the Abbey and printed on a small 320 A.B. Dick table top offset press.

Because of the limited number of copies (only 100), printing costs were relatively high. Each booklet of 70 pages costs \$1.52, of which 30¢ went for the binder and lamination and 36¢ for copyright fees. These costs do not include the 34 hours of labor required to print and collate the booklets nor the time spent in making the selections, typing the texts and transcribing the music. With an increase to 600 copies, it is possible to reduce the cost to \$1.02 per booklet.

The response to *Hymns for Easter Weekday Eucharist* has justified the effort, time and expense invested in it. Our community and our limited number of guests and retreatants have taken to it with joy and enthusiastic appreciation in the three years since it made its initial appearance. This response has encouraged us to continue compiling our own hymnals.

## A Benediction Suitable for a Hymn Festival

And now, may God, Composer and Conductor of our Universe and our salvation, give you hymns based on new experiences in the abundant life.

May God grant you fresh meaning to old hymns reminding you that God's words are Eternal.

May your melodies come from above and your harmonies from all around you.

May your life be a God-honoring song of victory and praise.

In God's Peace And Jesus' Name,

Amen

— Terry W. York

# Love Divine All Loves Excelling

(An Interpretation)

Some hymns seem to defy precise theological analysis, even when examined closely. Such a hymn is Charles Wesley's prayer to Christ, "Love Divine, All Loves Excelling."

Erik Routley (in *Hymns of the Faith*) correctly entitles the hymn "Sanctification." According to the *Oxford Universal Dictionary*, sanctification is "the action of the Holy Ghost in sanctifying or making holy the believer by the implanting within him of the Christian graces and the destruction of sinful affections." Most Christians believe that sanctification is both instantaneous and progressive, beginning with conversion (for some, with baptism) and continuing through life. But what is the "second rest" of stanza two? Can we expect to be delivered from "our bent to sinning?" Does the phrase beginning "suddenly return" refer to Christ's second advent (st. 3)? Do we ever really become "pure and spotless" (st. 4)?

The answers to these questions lie in the unique doctrine of Wesleyan theology called "entire sanctification," which is experienced in a second work of grace, subsequent to conversion. According to early Wesleyan theologians, Christian believers must come to the place of "yielding themselves" completely to the will of God, whereupon by faith they are "sanctified wholly" or "filled with the Holy Spirit." In singing Wesley's hymn, they understood "the second rest" to be an aspect of the second experience, based on

Hebrews 4:9, "There remaineth therefore a rest for the people of God." (KJV) (More recent publishers of the hymn use the phrase "promised rest.") This rest is possible when God takes away our "bent to sinning," setting "our hearts at liberty." Historic Wesleyans believe that in sanctification the "root of sin" is removed, so believers may live "pure and spotless" lives, free from conscious sin; hence, they were known as "holiness" Methodists. (Another version of the hymn has changed the line to "Take away our love of sinning.")

Within this interpretation, it becomes apparent that Christ's "sudden return" to the temples of human bodies is this experience of sanctification. Christ becomes both the Alpha (salvation—the beginning) and Omega (sanctification—the end) of our faith. Of course, Wesleyans believe that Christians continue to mature—we are "changed from glory into glory till in heaven we take our place."

Multitudes of Christians have found this hymn to be important to their experience of worship, some accepting it in the original sense, some with changes in the text, and others with a slightly different exegesis of Charles Wesley's scriptural words.

Donald P. Hustad  
Editorial Advisory Board for  
*The Hymn*, quarterly of the  
Hymn Society of America

(Permission to reprint these two pages is hereby extended to publishers of newsletters and bulletins of church congregations.)

## Love Divine All Loves Excelling

Love divine, all loves excelling,  
    Joy of heav'n, to earth come down;  
Fix in us thy humble dwelling;  
    All thy faithful mercies crown!  
Jesus, thou art all compassion,  
    Pure unbounded love thou art;  
Visit us with thy salvation;  
    Enter ev'ry trembling heart.

Breathe, O breathe thy loving Spirit  
    Into ev'ry troubled breast!  
Let us all in thee inherit,  
    Let us find that second rest.  
Take away our bent to sinning;  
    Alpha and Omega be;  
End of faith, as its beginning,  
    Set our hearts at liberty.

Come, Almighty to deliver,  
    Let us all thy grace receive;  
Suddenly return, and never,  
    Never more thy temples leave.  
Thee we would be always blessing,  
    Serve thee as thy hosts above,  
Pray, and praise thee without ceasing,  
    Glory in thy perfect love.

Finish, then, thy new creation;  
    Pure and spotless let us be.  
Let us see thy great salvation  
    Perfectly restored in thee;  
Changed from glory into glory,  
    Till in heav'n we take our place,  
Till we cast our crowns before thee,  
    Lost in wonder, love, and praise.

Charles Wesley, 1743

# Hymns in Periodical Literature

Hedda Durnbaugh



Hedda Durnbaugh, a member of the HSA Executive Committee, is a librarian at Bethany/Northern Baptist Theological Seminary Library, Oak Brook, Illinois.

Observation: The articles by L. Clark and R. A. Skeris would provide excellent discussion materials for congregational music and worship committees.

**William E. Studwell, "A Dickens Tale: the Story of a Christmas Carol."** *Journal of Church Music*, December 1982, 5-8.

Against the background of the history of the celebration of Christmas in 19th-century England, the author provides a chronicle of "God Rest You Merry, Gentlemen," which he calls "the Christmas carol of *A Christmas Carol*."

**William E. Studwell, "The Cultural Impact of the Christmas Carol."** *Journal of Church Music*, December 1982, 13-14.

The author enlarges on his thesis that the Christmas carol as a body of song has had greater overall influence on present-day culture than any other group of songs.

**Dexter Weikel, "Advent Carols at Westminster Abbey."** *Dialog: A Journal of Theology*, vol. 21, Fall 1982, 269-273.

This is a description and discussion of the liturgy for the first Advent Service of Procession with Carols at Westminster Abbey, 1981. The third section of the article deals with the use of ancient carols for corporate worship. It is the author's view that these carols provide a more meaning-

ful music than and a possible alternative to many recent Christmas cantatas. He juxtaposes the congregational participation, clarity of text, and theological direction of the former with the latter's orientation to non-participation by and entertainment value for the listeners.

*Communal Societies*, vol. 2, Autumn 1982.

This issue of the organ of the National Historic Communal Societies Association is devoted exclusively to the music of communal societies in America. The following articles deal with hymnody.

**Stephen A. Marini, "Hymnody in the Religious Communal Societies of Early America,"** 1-25.

This article is an attempt at dealing with the hymnody of the Ephrata Community, the Moravians, the Shakers, and the Harmonists as it was expressed in their social, material, musical, liturgical, ideological, and spiritual activities.

**Russel P. Getz, "Music in the Ephrata Cloister,"** 27-38.

This is a description of the history of the community's singing school.

**Jeannine S. Ingram, "Music in American Moravian Communities: Transplanted Traditions in Indigenous Practices,"** 39-51.

Although all aspects of music practice are examined, the particular importance of the lovefeast and the *Singstunde* are given considerable emphasis.

**Daniel W. Patterson, "Shaker Music,"** 53-63.

The author recognizes a dual character in the music of the Shakers. On the one hand, it is firmly representative of American mainstream religious singing inasmuch as the Shakers originated as English Dissenters who were used to singing folk melodies with their hymn texts. On the other hand, Shaker hymnody is quite unique because of the "ecstatic worship in which song was probably not memorized and congregational, but spontaneous, individual, and simultaneous." The history and scope of Shaker hymnody are discussed in some detail.

**Roger L. Hall, "Shaker Song Series,"** *The Shaker Messenger*. (Quarterly)

This is an ongoing feature with articles which provide not only the history, but also music, texts, and bibliographical references for the songs discussed. The sixth article in the series appeared in the October 1982 issue.

**Robert A. Skeris, "Some Reflections on Promoting Congregational Singing."** *Sacred Music*, vol. 109:2 (1982), 19-25.

This thoughtful and carefully developed article deals with the pastoral problem of meeting the demand for a congregational hym-

nody in various vernacular languages from the Roman Catholic perspective. In this search for appropriate hymnody, one must systematically and critically examine the "various faces of a hymn," such as the literary, the musical, and the theological or religious. In dealing with the age-old problem of acculturation, the author suggests the paradigm of the Orpheus legend's adaptation to the Christian culture. This is a very helpful article for everyone wrestling with the problems of sacred vs. secular, spiritual vs. profane, Christian vs. pagan, meaningful vs. banal.

**Erik Routley, "Hymnody 1981-82: A Quiet Year."** *Worship*, 56:6 (November 1982), 503-512.

This critical survey emphasizes the fact that although 1981-82 was a quiet year in hymnody, it was far from being a negligible one. Seven British and American collections of hymns of various denominational affiliations, three collections by three of Britain's foremost hymn-writers (F. Pratt Green, T. Dudley-Smith, A. F. Bayly), and one book about hymn-singing by James R. Sydnor are discussed. The article is appropriately preceded by an editorial tribute to Erik Routley.

*Nexus 60: The Alumni Magazine of Boston University School of Theology*, XXIV, nos. 1-2 (1981-82). This is a double-issue devoted to "Ministry and the Arts." The following articles deal with hymns.

**James H. Cone, "Sanctification, Liberation and Black Worship,"** 2-12.

Singing is one of the six components of black worship and one possible response to the Spirit's presence.

In this authoritatively written article, the author helps the reader understand and appreciate the nature of Black worship and the central role which congregational singing plays as it enables the community to "experience the eschatological presence of God in their midst."

**Linda Clark, "Ministry and the Arts: Music in the Community of Faith,"** 13-22.

This article explores the reasons why people sing in church. The author demonstrates both how music (and the other arts) can carry the moral function of a community, but also what social and theological dangers arise when art degenerates into an "aestheticism in which (it) assumes primacy over all else."

*Reformed Liturgy and Music*, Vol. XVI, No. 3 (Summer, 1982). This is a special issue on hymnody as a "powerful force . . . in the formation and expression of faith." The main articles are discussed below.

**Routley, Erik, "Spiritual Resonances in Hymnody,"** 120-125.

In his inimitable style, the author likens the creation of true hymnody (Luther, Watts, Wesley, and anyone who paraphrases thus creating poetry) to placing the raw materials (scripture) into an echo chamber "leaving its resonances to run free." This is the very opposite of the fundamentalist demand for "pure tone" (electronic music) as found in Calvin's and, especially, the English and Scottish metrical psalms. The article concludes with a strong plea to restore tone-quality by putting scripturally resonant hymns and stanzas (back) into our hymnals.

**Schuette, Evelyn Christa, "The Reformation and Musical Influences on Martin Luther's Early Protestant Hymnody,"** 99-106.

The first half of this article traces the general historical background of the German Reformation and Luther's life. The second begins with a very brief sketch of "Luther's Concept of Music," followed by "Pre-Reformation Melodies Recast," and a brief discussion of "Luther's Alterations of the Latin Mass."

**Filbert, Mark Alan, "Hymnody in the Local Congregation: A Practical Approach to the Development of a Congregational Hymn Program,"** 107-113.

This article presents a practical approach to enrich hymn-singing through planning hymns for worship through careful selection and preparation with the competent assistance of organist and choir. In conclusion, the role of the congregation in hymn-singing and the corporate and personal use of hymns are discussed.

**Small, Joseph D., "In the Cross of Christ I Glory,"** 114-119.

The author "examines the symbolic expression of 'Cross' in hymns." The dichotomy between the original significance and the interpretations of the symbol created by cultural influences must find some resolution in hymnody. Three hymn texts are given as examples for "Seeking Recovery of the Fullness of Cross as Symbol."

**Busarow, Donald A., "Let's Have a Hymn Festival,"** 126-130.

The many purposes for and experiences provided in a hymn festival are discussed with a few con-

crete suggestions provided at the conclusion of the article.

**Duck, Ruth C., "A Movement of the Spirit,"** 131-133.

The author "traces her journey in developing and adapting hymn texts with inclusive language." She offers a definition of and rationale for using

inclusive language in hymns and provides practical suggestions for implementation in congregations.

The last item in this issue is the first installment (A-F) of **Peek, Richard M., "Comprehensive Listing of Hymn Tune Arrangements for Organ,"** 127-141.

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## Of Him Who Did Salvation Bring

Leonard Ellinwood

(*Leonard Ellinwood is Director of the HSA's Dictionary of Hymnology Project.*)

---

Of him who did salvation bring,  
I could forever think and sing.  
Arise, ye needy—he'll relieve.  
Arise, ye guilty—he'll forgive.

This is the first stanza of a hymn which was immensely popular in America during the 19th century. But its history is unusually involved.

Julian (p. 589i) points out that this hymn derives from J. C. Jacobi's "When thought brings Jesus to my sense," which he later revised to "Sweet Jesus, when I think on thee." But Jacobi's forms are revisions of A. W. Boehm's "When memory brings my Jesus to my sense," which is a translation of Johann Arndt's "O Jesu subss, wer dein gedenkt," which itself is a translation of a cento from the ever-popular "Jesu dulcis memoria" of St. Bernard of Clairvaux.

"Of him who did salvation bring" begins with stanza three of Jacobi's second version, as published in Madan's *Psalms and Hymns* (1760). As early as 1791 it was included in the popular Methodist pocket hymnbooks, with five stanzas. Because of its popularity with the Methodists, by 1836 it began to be attributed falsely to Charles Wesley.

A few times in the 1880s, it was also credited to Hugh Stowell. By the mid-19th century, refrains were added: both the standard form following each stanza of the hymn, and also interlinear refrains after each line of the hymn. Thus one finds:

Of him who did salvation bring,  
I'm at the fountain drinking.  
I could forever think and sing,  
I'm at the fountain drinking.

"I'm at the fountain drinking" is sung similarly after each line of the rest of the hymn and sometimes after each line of the standard refrain also, if one is used with the given collection. Other interlinear refrains found with this text are:

"It was for you that Jesus died"  
"He was found worthy"

Two of these forms may be seen, with music in A. S. Jenks, *Devotional Melodies, a collection of original and selected tunes and hymns, designed for congregational and social worship* (Philadelphia: 1859).

# Hymnic News

**William Watkins Reid,  
1890-1983**



Blackstone Studios

William W. Reid

William Watkins Reid, 92, hymn writer and former editor of *The Hymn*, died February 18 at Wesley Village, Jenkins Township, Pennsylvania.

Mr. Reid was born at Balinasloe, Ireland, October 15, 1890, coming to the United States in 1900 and settling in Bronx, New York. In 1904 he moved to Whitestone, Long Island, where he resided until 1979 when he moved to Wesley Village. His wife, the former Edith Fowler, died in 1979. A son, David, was killed in World War II. W. W. Reid, Jr. is Superintendent of the Wilkes-Barre District of the United Methodist Church. A daughter, Mrs. Mary Puckett, lives at Roswell, New Mexico. His funeral was at Whitestone, with burial at Flushing Cemetery, Long Island. He was a member of Epworth United Methodist Church, Whitestone.

Mr. Reid served as Editorial Director of News Services for the Methodist Board of Missions in New York City. He had the distinction of being the first trained journalist in this country in the field of public relations

for any Protestant denomination. He was a graduate of New York University, class of 1915, and received his master's degree in journalism from NYU in 1917. During his career in journalism, he served as editor for several national magazines.

Having been listed in *Who's Who in America* for several years, he served as President of the National Religious Publicity Council and of the Hymn Society of America. After his retirement in 1961, he gave himself extensively to the work of the Hymn Society, including the editorship of *The Hymn* from January 1966 to October 1976. Reid also wrote a history of the HSA, *Sing with Spirit and Understanding* (1962; supplement, 1972). His involvement in the HSA dated back to the days of its founding members in the 1920s.

W. W. Reid was best known to readers of *The Hymn* as a writer of hymn texts. A collection of 65 of his hymns entitled *My God Is There, Controlling* was published by the Hymn Society in 1965. Altogether he wrote about 250 hymns, two of which appear in *Baptist Hymnal* (1975): "My God Is There, Controlling" and "O Teacher, Master of the Skill." Reid wrote of his involvement in writing hymns in an article, "Spanning 60 Years of Hymn Writing," in *The Hymn* (October 1977). He sometimes wrote under the pseudonym of Benjamin Caufield. In addition to the legacy of his own hymns, the Reid contribution to hymnody continues in the work of his son W. W. Reid, Jr., who is also a hymn writer.

## Revell and Temperley Nominated

Roger A. Revell and Nicholas Temperley have been nominated for Hymn Society offices to be voted on in the July Annual Meeting. Revell is



Roger A. Revell



Nicholas Temperley

the nominee for Member at Large of the Executive Committee and Temperley is the nominee for Chairman of Research. The following biographical sketches will introduce them to our membership.

Roger A. Revell, of Independence, Missouri, an executive minister for the Reorganized Church of Jesus Christ of Latter Day Saints, is Commissioner of the Worship Commission at the church's World Headquarters. He has held this position since July, 1982 when the Worship Office was combined with the Music Office of which he was the Director. He also serves as producer of the annual *Messiah* project.

Revell was co-editor of the church's 1981 hymnal, *Hymns of the Saints*, and is the author of *Hymns in Worship*, a handbook for the use of the hymnal and hymns in the life of the church. In July, 1979, he was granted certification as a Fellow in Church Business Administration (FCBA) by the Committee on Professional Standards and Training of the National Association of Church Business Administrators.

A native of Shenandoah, Iowa, he

attended Graceland College, Lamoni, Iowa. He received both Bachelor of music education and Master of business administration degrees from the University of Missouri at Kansas City.

An Elder in the priesthood, he is currently a counselor to the Presiding Elder of Stone Church. He and his wife, the former Kathleen Gail Murphy, have two children.

Nicholas Temperley was born at Beaconsfield, England, in 1932, and was educated at Eton College, the Royal College of Music, and King's College, Cambridge. At Cambridge he read Music, gaining a double first in the Music Tripos and graduating B.A., Mus.B., M.A. and Ph.D. (1959); he also won the John Stewart of Rannoch Scholarship in Sacred Music (1953) and became an Associate of the Royal College of Organists in 1958. He came to the United States in 1959 as a postdoctoral fellow at the University of Illinois, and taught in the music departments of Cambridge (1961-66) and Yale (1966-67) before returning to Illinois in 1967, where he has been a professor of musicology since 1972. He became a U.S. citizen in 1978. He married, in 1960, Mary D. Sleator, then an assistant professor of linguistics at the University of Illinois; they have three children.

Temperley has specialized throughout his career in English music, more particularly of the Classic and Romantic periods. He has edited, and revived in performance, the piano sonatas of George F. Pinto (1785-1806), the songs of Henry H. Pierson (1815-1873), an overture by Samuel Wesley (1766-1837), and an opera by Edward J. Loder (1813-1865); he has written on these and many other British composers in *The New Grove*, where he also covered such subjects as "Bach Revival,"

"Chopin: Works," "Hymn: Protestant," "Psalms, Metrical: England and America," "Psalmody: England," and "Wesley Family." In the area of church music his major publication is *The Music of the English Parish Church* (Cambridge University Press, 1979). In the press is *Fuging Tunes in the Eighteenth Century: An Index*, prepared jointly with Charles G. Manns, to be published by Information Coordinators, Detroit, as part of the Detroit Series in Music Bibliography.

Temperley recently received a grant from the National Endowment for the Humanities to support a project already in progress at the University of Illinois, the object of which is to index all hymn tunes associated with English texts found in sources from the Reformation to about 1820. In addition to his scholarly work Temperley is a practicing pianist and an occasional composer. He believes that a hymn tune that he wrote for Keble's "Sun of My Soul, Thou Savior Dear" in 1950 is still in use at Eton College.

## The Routley Service at Westminster Abbey

Robin A. Leaver

(Robin A. Leaver, an Anglican priest and hymnologist, is editor of *News of Hymnody*. This is a report of the Service of Thanksgiving for the Life and Work of The Reverend Dr. Erik Routley, 1917-1982, held on February 8, 1983.)

"Praise is the returning to God the gift he gave us," so wrote Erik Routley in his book *Hymns and the Faith*. This was the theme of the impressive and dignified service of thanksgiving in Westminster Abbey, when several hundred friends, acquaintances, colleagues, admirers,

and readers of his many writings, gathered to praise God and, in the words of the bidding prayer, "return to God the precious gift he gave us in our friend and teacher and guide, Erik."

All the music and hymnody had strong Routley associations and was led by Geoffrey Morgan, an assistant organist at the Abbey, and the choir and brass players of Charterhouse, directed by William Llewelyn, who had been involved in the past in some of the 'Come & Sing' sessions Erik Routley had led from the Cranmer pulpit in Westminster Abbey. The introit was Herbert's "Let All the World," which the choir sang to the Routley tune AUGUSTINE. In between the biblical readings (2 Chronicles 29.20, 25-30 & 2 Corinthians 4.13-5.5) the choir sang the version of Psalm 1 to a traditional Thailand melody which Erik Routley harmonized and wrote the English text: "Happy Is He Who Walks in God's Wise Way." The congregational hymns were his metrical version of Psalm 98 which he wrote for the 1562 Genevan tune: "New Songs of Celebration Render"; Watts' "Give Me the Wings of Faith To Rise," set to Derek Williams' SAN ROCCO; and Routley's favorite hymn Kelly's "The Head that Once Was Crowned with Thorns," to ST. MAGNUS. This was the final hymn, as it had been at the funeral service held in Bristol Chapel, Westminster Choir College, Princeton, NJ, on October 12, 1982. Two other items of that Princeton service were repeated at this London service: "Praise," words and music by Erik Routley and "A Prayer Canticle" for which Routley wrote the music to the text arranged by Alan Luff, the Precentor of Westminster Abbey and Secretary of the Hymn Society of Great Britain and Ireland, who

opened the service. In Westminster Abbey the Canticle was perhaps more poignant than in Westminster Choir College since Alan Luff himself was the cantor who sang the verses.

But many other friends, colleagues and those who represented different spheres of Erik Routley's life and work, were also involved in various parts of the service. The Bible readings were read by the Rev. Norman Goldhawk, Chairman of the Hymn Society of Great Britain and Ireland, and Dr. Ray Robinson, President and Professor of Music of Westminster Choir College, Princeton. The prayer of thanksgiving was led by the Rev. Caryl Micklem, an old friend, Minister of St. Columba's United Reformed Church, Oxford, and council member of the Royal School of Church Music, and the prayer of intercession by Dr. Donald Sykes, Principal of Mansfield College, Oxford.

The sermon was preached by Dr. G. B. Caird, Dean Ireland's Professor of Exegesis of Holy Scripture, Oxford University, another old friend. In it he quoted from a letter Routley wrote to Brian Wren: "The great glory of God and the contemporary need of man needs to be made to collide in modern verse, just as they collided in people like George Herbert, only there the need was not social but per-

sonal." The professor added: "The great glory of God and the contemporary need of man colliding—that seems to me to be the hymnologist's version of the great commandment: You shall love the Lord your God, and your neighbor as yourself. Any one who is preoccupied with the great glory of God and the need of man is not likely to have much time left over for self-concern." And that is the measure of the life and work of Erik Routley.

## Brief News Items

Information on the forthcoming Episcopal hymnal can be found in *Hymnal Studies Two: Introducing the Hymnal 1982*, which contains a listing of all first lines in the new hymnal, together with reference to material found in *The Hymnal 1940* and all its supplements, and a complete liturgical guide to its contents. It is available for \$4.50 from The Church Hymnal Corporation, 800 Second Avenue, New York, NY 10017.

Austin C. Lovelace's *The Anatomy of Hymnody* (1965) was recently reprinted by G.I.A. Publications, 7404 South Mason Avenue, Chicago, IL 60638. Price: \$5.95.

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# Reviews

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## Recent Publications Designed to Enrich Hymn Singing in the Worship Service

Reviewed by Wilbur Held, Claremont, California.

Edited by Paul Hammond, Ouachita Baptist University, Arkadelphia, Arkansas.

### From G.I.A. Publications, Inc.:

Herman, David. **Hymn Intonations, Free Accompaniments, Instrumental Descants.** Vol. I (11 hymns for Advent, Christmas, Epiphany), G-2378; 1980; \$5.00. Vol. II (12 hymns for Lent, Easter, Ascension, Pentecost), G-2519; 1982; \$5.00.

The intonations present a refreshing variety of styles and textures. The accompaniments are easy, original, and supportive of the hymn line; the descants are suitably free without affording unnecessary distraction. Parts of C and B Flat instruments are included.

Young, Michael E. **30 Creative Intonations**, G-2340; 1980; \$5.00. **25 Original Harmonizations**, G-2445; 1981; \$5.00.

These intonations are somewhat shorter than those by David Herman. They are arresting statements with clear introduction of the hymn theme and mood in each case. The harmonizations, for the most part, move along in hymn book style and register. As the title suggests, the original element is in the harmony, which seems sometimes unnecessarily contrived.

Powell, Robert J. **48 Organ Descants**, G-2405; 1982; \$8.00. **10 Hymn Descants for Two B Flat Trumpets**, G-2529, 1982; \$5.00.

Mr. Powell has written free accompaniments that are idiomatic keyboard music with considerable variety of movement and some refreshing harmonic surprises. The trumpet descants present effective phrase overlaps with telling moments of silence. The tunes are attractive, too, but one might wish them to be more completely independent of the hymn line. The hymn melody is printed along with the descants, and may be played by another trumpet.

Hopson, Hal. **21 Hymn Descants**, G-2241; 1979; \$1.00. Proulx, Richard, and Michael E. Young. **55 Hymn Descants**, G-2256; 1979; \$2.00. Various composers. **48 Hymn Descants**, G-2360; 1980; \$2.00.

This should be enough descants for a lifetime! Of course, you won't use them all, but it's wonderful to have one or more available for almost any tune you should choose. A truly memorable descant may show up in every basket of a hundred. How many are here, only repeated use will prove. Certainly there are many excellent, serviceable ones, ranging from simple note-against-note to freely conceived obbligatos. All show the stamp of sound compositional skill and practical church experience.

#### From The Sacred Music Press:

Krapf, Gerhard. **A New Song, Organ Settings for the Service on the Hymns of Dale Wood**; 1981; \$5.95.

This warm tribute from one leading church composer to another is of special interest because of the considerable difference between the musical temperments of the two.

Four rather romantic, sometimes grand hymns by Mr. Wood are treated by Mr. Krapf in his characteristic neo-classic manner. The hymns are first-rate, and the treatments musically and full of charm. There are hymn preludes, short introductions, and versets which may be used for alternate accompaniments. Also included are three larger service pieces, based more freely on Wood's hymns.

Krapf, Gerhard. **Sing and Rejoice, Hymn Settings for Organ and Congregation**. Vol. I, 1978; \$5.95. Vol. II, 1982; \$5.95.

These settings of traditional hymns are cast in hymn preludes and versets, and resemble in style and effectiveness those in the previous listing.

#### From Broadman Press:

Drumwright, George. **The Church's One Foundation**, 4570-49; 1981; no price listed.

Mr. Drumwright offers free accompaniments for 19 familiar hymns, written in organ style and printed on three staves. The idiom is romantic with scattered harmonic surprises.

Jordan, Alice. **Hymns of Grateful Praise**, 4570-43; 1980; \$4.50.

This volume is in two sections: eleven voluntaries based on familiar hymns, and a series of interlude-modulations composed for particular hymns, moving to a higher key for the singing of the last stanza. In three cases, free accompaniments for the last stanza are provided. Ms. Jordan's writing throughout is uncomplicated and aptly conceived for the instrument.

Pethel, Stan. **Brethren, We Have Met to Worship**, 4573-63; 1982; no price quoted.

Six hymn tunes best known to those in evangelical churches are assigned to a solo instrument, and colorful piano accompaniments provided. Melody parts are furnished for C instrument, B Flat instrument, and Bass Clef instrument.

**From Augsburg Publishing House:**

Routley, Erik. **25 Festive Hymns for Organ and Choir**, 1982. Organ/Conductor Score, 11-9475; \$4.00. Choral Score, 11-9474; \$1.00.

This is another fine addition to the Routley legacy. The composer has provided for 21 traditional hymns free accompaniments that are both elegant and refreshing. Vocal descants are composed with these accompaniments. As a result, the descants are somewhat more taxing than most written to familiar harmonizations. In other musical aspects also, many of the descants are more demanding than most. Both descants and accompaniments would be heard to best advantage at moderate tempos, so that the subtleties are not lost in performance. The organ score includes a helpful cross-index of these hymns in five standard hymnals.

Petric, Roger. **Hymns for the Church Year**, 11-9251; 1980; \$5.00.

These 68 three-voice settings of hymns from the *Lutheran Book of Worship* are most artfully done. Most independent hymn accompaniments are more complex than the hymnal version. These, in three voices, should provide a happy relief for one or several stanzas—or for all if the organist is limited in technique or instrument. They would also make

charming interludes in the service, played as trios or manualiter.

Busarow, Donald. **All Praise to You, Eternal God**, 11-9076; 1980; \$5.00.

Thirty accompaniments to hymns that may be sung as canons. Mr. Busarow has handled most ingeniously some of the "rubs" that occur when hymns not intended to be sung in canon are. The suggestions for use point out ways that these settings should be practical for any congregation.

In this listing of materials for the enhancement of hymn performance, mention should be made of two large-scale projects undertaken by the Augsburg Publishing House and the Concordia Publishing House in support of the new Lutheran worship books.

**Hymns Preludes and Free Accompaniments**, 11-9397—11-9411; Various composers; \$2.75.

There are 15 folios, each providing 12 loose-leaf pages, each with a hymn introduction and a free accompaniment.

Gotsch, Herbert, ed. **The Concordia Hymn Prelude Series**, \$7.50 ea.

36 volumes are projected. Each hymn is presented in a cantus firmus setting with a short intonation. Composers of all periods are included, but many items were commissioned especially for this series.

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**Hymns of the Saints**. 1981. Herald Publishing House, P.O. Box HH, Independence, MO 64051. \$10.50.

This is the new hymnal of the Reorganized Church of Latter Day

Saints, which replaces *The Hymnal* (1956), and brings together hymns from supplements published in intervening years.

Created by a committee chaired by Harold Neal, the book is truly ecumenical in a historical and in a modern sense, all the while being a thoroughly denominational collection. The selection committee obviously made itself well-acquainted with the work of other denominations and the general creativity which now characterizes Christian hymnody. The work of English authors like Fred Kaan, F. Pratt Green and Brian Wren is well represented, as is that of a generalist like the late Erik Routley, to whom the whole revival of hymnody owes so much. Music ranges from the classics we all know to moderns as diverse as Jane Marshall, Calvin Hampton, Daniel Moe, Avery and Marsh, and David N. Johnson. The Hymn Society should note with pride that its work in encouraging us all to sing a new song to the Lord has been an important influence in this hymnal.

There is, of course, much in this treasury of hymnody that is particular to the Reorganized Latter Day Saints, and many with a general interest in hymns should obtain their collection to discover the riches in this tradition. Particularly impressive are the hymns of Evan A. Fry, especially "From Isles and Continents Afar" (317, 318) and the baptismal hymn, "Obedient, Lord, to thy Command" (359). Begin with these fine texts, branch out to enjoy "The Cause of Zion Summons Us" (314) by Geoffrey F. Spencer and go from there to find other gems in this unique tradition.

One category sparse indeed in these pages is what we call "Gospel Songs." Congratulations, RLDS!

The committee undertook extensive rewriting of some hymns to reflect what they judged was "the best thinking of the church theologically and linguistically." This involved a policy of inclusive language adopted by the church in 1978. Typical is the alteration of "Dear Lord and Father of Mankind" to "Dear Lord and God of humankind" (115). Those of us searching for a more inclusive hymnody would do well to own this collection as a source-book and guide.

One sour note interrupts the positive evaluations of this reviewer. A few altered notes do not a new harmonization make. Many credits are given in this volume, but there are some lapses. Case in point: The editor of *The Methodist Hymnal* (1964: Title now altered to *The Book of Hymns*) pioneered in the harmonizations of American folk hymns in styles appropriate to their origins. His work is clearly the basis of the harmonizations found here, for example, of WONDROUS LOVE (216). Credited appropriately for the setting of NAOMI (117), he should also have been acknowledged at 216. There are other such indiscretions, and they mar what is a very fine volume of praise and prayer.

Roy A. Reed  
Methodist Theological School  
Delaware, Ohio

**Te Decet Laus (To Thee Belongeth Praise)**, edited by Oliver Seth Beltz. 1982. Andrews University Press, Berrien Springs, MI 49103. \$9.95.

*Te Decet Laus* was first published in 1970 and reached a second edition in 1976. The printing reviewed here, the "second edition (revised)," is in the nature of a tribute to the compiler, who died in 1978. This edition

includes a brief sketch of the compiler's career and a note on the revision of the 1976 edition by his widow.

The use of the term "hymnal" to describe *Te Decet Laus* may be somewhat misleading. If a hymnal is conceived of as a book intended primarily for congregational singing what is one to make of such obviously choral numbers as Stoltzer's "O lux beata Trinitas" or the Distler setting of Luther's "De Profundis?" Another factor which precludes congregational use is the retention of the original high key of many tunes, placing them above the range of all but sopranos and tenors. Also remarkable is the use of Latin, German, French and Hebrew texts—some of them not being provided with English versions—and the occasional employment of C-clefs. Perhaps a more appropriate designation for the volume would have been "tunebook," for it seems more suitable as a source of service music for the choir than a hymnal for the congregation.

One interesting feature of *Te Decet Laus* is the almost total discarding of bar lines, that "straight-jacket to both the tune and text" (p.v.). This certainly enhances the effectiveness of pieces composed before 1700 and also some of the modern tunes. However, it would have perhaps been better to retain bar lines in metrical tunes such as the Bach chorales. The avoidance of bar lines occasionally produces such absurdities as the use of six consecutive b's in the tenor part of "I'm just a poor wayfaring stranger," each of which is preceded by a flat.

The book is inconsistent and self-contradictory in regard to alterations in the tunes. For example, on p. 167 the compiler roundly criticizes hymnal editors who have "improved" Nicolai's "Wachet auf! ruft uns die

Stimme" by changing the original melody and rhythm. Four pages later, however, one finds Cyril Taylor's ABBOTS'S LEIGH with the rhythm "slightly adjusted" by the editor. This happens in several modern tunes, and one cannot escape the suspicion that "tinkering" with old tunes is frowned upon, but is permissible in tunes of more recent vintage.

Despite these criticisms, however, *Te Decet laus* is an excellent book, one from which church musicians can derive considerable profit. As a compact reference work it is quite useful. Many pieces in the volume can be effectively employed as service music by the church choir. Finally, the musician will derive a great deal of pleasure from the book by keeping it in the piano, playing and singing through the tunes for his or her own inspiration.

David W. Music

Assistant Professor of Music  
California Baptist College  
Riverside, California

**Hymns that Live: Their Meaning and Message** by Frank Colquhoun. 1980. 320p. InterVarsity Press, Downers Grove, IL 60515. \$6.95 (soft bound)

Whenever books with titles similar to this one appear we have the tendency to assume that we have another one of those books filled with "cute" stories about hymns that can be used as grits for a certain type of sermon mill. This is not the case in this book. Canon Frank Colquhoun has compiled a book that is not for the casual hymn singer or story hunter. He has brought together 40 hymns of widely varied origin, age, authorship, and character. A quick perusal of the table of contents would lead one to wonder what they had in common.

The answer is simply that these have stood the test of time and are still in constant use within many communions.

He has arranged the hymns under two major headings: THE CHURCH YEAR and GENERAL HYMNS. He begins with the Advent antiphon "O Come, O Come, Emmanuel" and includes such familiar hymns as "O Come All Ye Faithful", "O Little Town of Bethlehem" and "When I Survey the Wondrous Cross" in his trip through the Church Year to "For All the Saints" which ends the section. There are some hymns in this section that would not be as universally known as the ones mentioned. "We Sing The Praise of Him Who Died" or "Praise to the Holiest in the Height." The hymns found in the General Hymn section are more universally known. This is due in part because their texts are not so seasonally oriented.

Canon Colquhoun gives the occasion and history surrounding the writing of each hymn when he feels that this will contribute to its message and meaning. It is clear that his first love is the textual content and its possible message for us today. He deals beautifully and in depth with each stanza of the hymns in this book. His knowledge and obvious love and respect for the place of hymnody in the worship life of a congregation shines through this work. He is fascinated by his subject and his fascination is contagious through his writing.

I found that this book brought a renewed understanding and appreciation of some hymns that had become "too familiar" to me. His careful scholarship stimulated a resolve to spend more time with hymn text in the future in my own worship preparation.

This is a gem of a book for those who appreciate the history, heritage and power to be found in the storehouse of Christian hymnody. Canon Colquhoun has brought a wealth of insights into these hymns and brings a new appreciation of "congregational favorites" to those who may not use them because they feel that they may have been "sung to death."

I have a feeling that I will use this book as a resource for study and personal meditation for years. My only concern is that the title and a fast look at the table of contents will not reveal the wealth that is to be found here.

Thom C. Jones, Minister  
Platt Springs  
United Methodist Church  
West Columbia, South Carolina

**Hymns and Their Uses** by James Rawlings Sydnor, 1982. Agape (Hope Publishing Co.), Carol Stream, IL 60187. \$6.95 (soft bound)

"The ability to simplify means to eliminate the unnecessary so that the necessary may speak." (Hans Hofmann) James Sydnor has demonstrated that in his latest book. Yet in spite of its simplicity, Sydnor's little livre (152 pages) includes a wealth of helpful information and suggestions. While not being a thorough, scholarly writing, the book is replete with examples and historical references, documented quotes and bibliographic resources for further research and information.

The book's greatest asset, however, is its practicality. It is an immensely helpful resource for anyone interested in promoting hymn singing with the local congregation. Ministers, musicians, worship committee personnel, and the person in the pew could all profit from the observations and suggestions offered.

The four parts of the book seem to fall naturally into two major divisions. The first two parts deal principally with foundational information, specifically (1) Congregational Singing: Its Values and Development and (2) The Hymn and Hymnal. Parts three and four present practical suggestions for the implementation of hymn-singing education and (hopefully) improvement.

The last two parts, in this reviewer's opinion, contain the "meat" of the volume. Part three, "The Leadership of Hymn Singing" identifies those who, by virtue of their position and/or influence, are most likely to impact the quality of congregational hymn singing, specifically the minister, the organist/pianist, the congregational song leader/precentor and the choir. Sydnor suggests ways by which these persons' roles as hymn advocates and enthusiasts can be enhanced. For example, in the chapter entitled "The Minister and Hymn Singing," the minister is encouraged to increase his or her appreciation of hymns through inclusion of hymn reading in daily devotions. Hymn knowledge can be increased not only by study of hymn texts and tunes, but by reference to hymnal companions and similar aids. The careful choice of hymns for use in worship throughout the year is encouraged, as is the vitality of the minister's hymn leadership from the pulpit. Hymns could even be effective counseling tools, Sydnor notes.

A broader sphere of application is presented in Part Four, in which the private use of hymns is encouraged as a means of education as well as inspiration. Hymns in the family circle and within the educational program of the church may also be ways of promoting the quantity and quality of hymn singing. Suggestions are

offered to facilitate these endeavors. Sydnor notes that congregational rehearsals as well as hymn festivals and services are also appropriate means by which hymn education can be accomplished, with suggested themes and formats included for the readers' guidance.

If this book has a weakness, it would be in its lack of continuity. It reads more like a series of articles than a well connected single unit. However, even this weakness may be a strength. The book is actually designed to be read selectively. Some portions are specifically geared for ministers, others for organists, choir directors or song leaders. Christian educators will profit from Chapter XIII, and family units from Chapter XII.

The greatest beneficiary, however, is the church, for James Sydnor has given to the church a valuable teaching/learning tool in her quest for enhanced congregational singing. It is doubtful if this is a timeless contribution to the literature of hymnody. One thing is certain: it is timely. Perhaps from such a "simple" source, the church may be better equipped to go about her complex task of improving congregational hymn singing.

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**Powerhouse for God: Sacred Speech, Chant, and Song in an Appalachian Baptist Church.** Recordings by Jeff Todd Titon and Ken George, commentary by Jeff Todd Titon. 1982. Two 12" 33 $\frac{1}{3}$  rpm discs. American Folklore Recordings 39089. Pamphlet insert, 24p., texts, photos. University of North Carolina Press, Chapel Hill.

**Primitive Baptist Hymns of the Blue Ridge.** Recordings by Brett Sutton and Pete Hartman, commentary by Brett Sutton. 1982. One 12" 33½ rpm. disc. Stereo. Pamphlet insert, 27p., texts, mus. ex., photos. American Folklore Recordings 39088.

The search for what kinds of music are quintessentially American has been concentrated, in my experience, mostly in the secular realm—jazz, bluegrass, old-time fiddle music, cowboy songs, and so forth. American music is to me music which developed on these shores in a way that was determined by the unique circumstances here, the mix of peoples and the mixing of cultures. While America is home to numerous survivals of non-American musics which have undergone little change here, it is the musical melting pot which is most American.

Titon and George on the one hand and Sutton and Hartman on the other have each produced albums which more than any others issued up to this time explain and illustrate the uniqueness of American hymnody and its power to express our culture. Both albums were recorded in the mid 1970s in the Blue Ridge Mountains of Virginia, but each illustrates a different aspect of American hymnody, that by Sutton and Hartman the oral tradition hymns of the Primitive Baptists, both Black and White, and that by Titon and George the totality of a single congregation's worship and the gospel hymn as transformed by a more or less oral transmission. Both albums document unaccompanied hymnody mostly sung without musical notation, recorded in the context of actual services.

Sutton and Hartman's album takes

us into the little-known world of the Primitive Baptist, a primarily Appalachian branch of the hydra-headed old-time country Baptists. The anti-mission controversy of the early 19th century which challenged the establishment Regular Baptists led to the creation of yet another denominational expression in the search for first century Christian purity, namely the Old School of Primitive Baptists, commonly known by the pejorative "hardshell." Professing Calvin's doctrines of limited atonement, election, and predestination, the Primitives shunned seminary-trained ministers, missionary activities, Sunday schools, musical instruments, musical notation, and strongly asserted the traditional Baptist view of congregational independence. Both Black and White congregations were founded, and before social conditions pushed the two groups apart, a great deal of interaction—worshipping, singing, preaching, and eating together—took place.

The album by Sutton and Hartman, however, is not just an anthology, but a carefully selected set of 12 hymns which illustrate the various singing styles of both Black and White congregations, lined and unlined hymnody, and heterophonic and harmonic performances. The arrangement places back to back pairs of melodies, i.e., the same tune sung by first a White, then a Black congregation or vice versa. These include DUN-LAP, DEVOTION, and PISGAH, all tunes that can be found in early 19th century shape-note singing school books as well.

More than this, the album includes a handsome 27 page, large format booklet which is illustrated with facsimiles from parallel printed sources and 19 professional quality photos by Mr. Sutton which make the booklet a

joy to see as well as read. In this booklet he traces the history, religious environment, and doctrines of the Primitive Baptists and discusses the words and tunes of the hymns, along with useful notes for each cut.

While the Sutton album has an intellectual unity, Titon's *Powerhouse for God* illustrates the unity of one particular congregation and its worship service. Titon tells us a story of American religious life through the microcosm of the Fellowship Independent Baptist Church of Stanley, Virginia, whose leader, Brother John Sherfey, suggested the album's title in a conversation that included: "So there's power in the word, see? And if people believe that, and live that, you can have a powerhouse for God." Sherfey's congregation is part of the branch of the Baptist family tree which teaches universal atonement. Although originally Freewill Baptist, it became independent in 1972, one year after the congregation's formation. Brother Sherfey had no argument with the Freewills, who were founded in 1780 in Maine by Benjamin Randall, but Fellowship Church preferred its independence.

Whereas most of the hymnody of the Primitive Baptists can be traced back to early 19th century and even 18th century roots, most of the hymnody sung at Fellowship Church is of the post-Civil War "gospel hymn" type, though here using more as an oral tradition in spite of the notated *Church Hymnal* (Cleveland, Tennessee: Tennessee Printing and Music Co.) used. Though certain of the tunes included on the album have known composers and were created with specific harmonies — e.g., "Nothing but the Blood of Jesus," and "Precious Memories" — they are here heard in a transformation that is unique to oral tradition, with melodic

changes (anticipations, slides, substitute pitches) and harmonic changes that often resemble the non-functional and often thirdless chords of early 19th century shape-note books.

The order of the service may be unique to this congregation: congregational hymns, prayer, scripture, Sunday school, birthdays, prayer and hymn, special hymn singing (i.e., duets, trios, quartets), healing prayer, sermon, altar call and testimony. Side 1 presents two examples of congregational singing followed by an emotionally charged and more-or-less chanted altar prayer. The excerpt of Sunday school, while not unlike teaching in most Bible belt churches, completes the experience. "Happy Birthday" is here sung in mountain style and consequently of interest. Then follow on side 1 and continuing on side 2 six special hymns sung by various combinations in which the genuine mountain style is heard. The healing prayer, which precedes the sermon, is here followed by testimony, which concludes the service. Side 3 is entirely given over to a sermon, invitation, and prayer by John Sherfey, and on side 4 Sherfey tells his life story. If one is struck by the high proportion of talking rather than singing, we need only look at the album's subtitle, "Sacred Speech, Chant, and Song in an Appalachian Baptist Church." Again we have a 24 page booklet which includes not just background, photographs, transcriptions, but a verbatim transcript of the speaking on the discs and song texts.

Both Sutton and Titon demonstrate not only their deep understanding of the people they write about but their own warmth and sincerity in dealing with them. I suspect that for each the creation of his respective album was a meaningful life experience, and we,

the readers and hearers, can experience this to a great extent as well. Both productions might well be seen as models for future scholarly productions in this and related fields.

Terry E. Miller  
Center for the Study  
of World Musics  
Kent State University  
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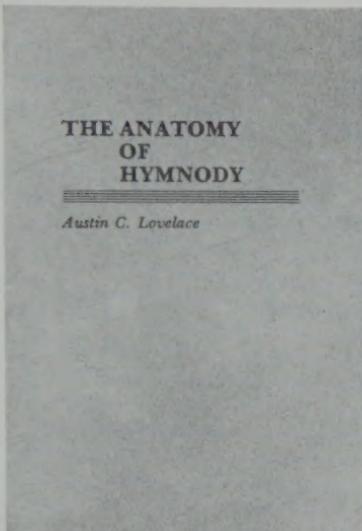
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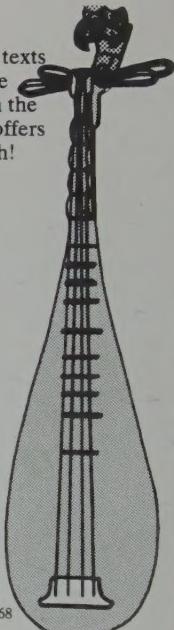
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